ECHOES

modern life style



Focusing on the work of Richard Neutra

Neutra and Schindler: Consonance and Dissonance

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The New Moderns

The Kaufmann House—back to Neutra's original intent

Inside RM Schindler's Tischler House

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November 2000 Issue 34

cover

During Bruce and Marie Botnick's 12-year renovation of the Freedman House by Richard Neutra, Marie designed the Alocasia-accented lily pond for the front entrance area. The pond, which is in keeping with Neutra's fondness for water elements, elongates the move towards the galvanized metal front door and creates a soothing microclimate. See "Modern Spaces" for the complete feature. Photograph by John Ellis

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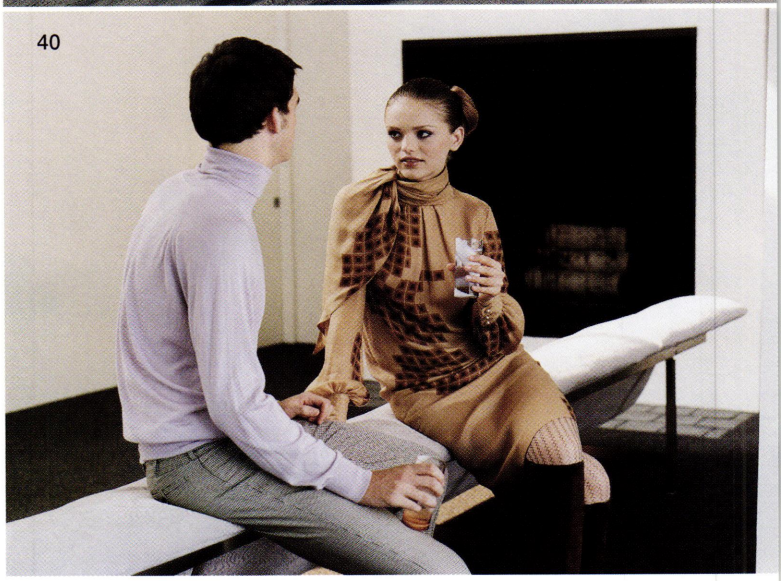
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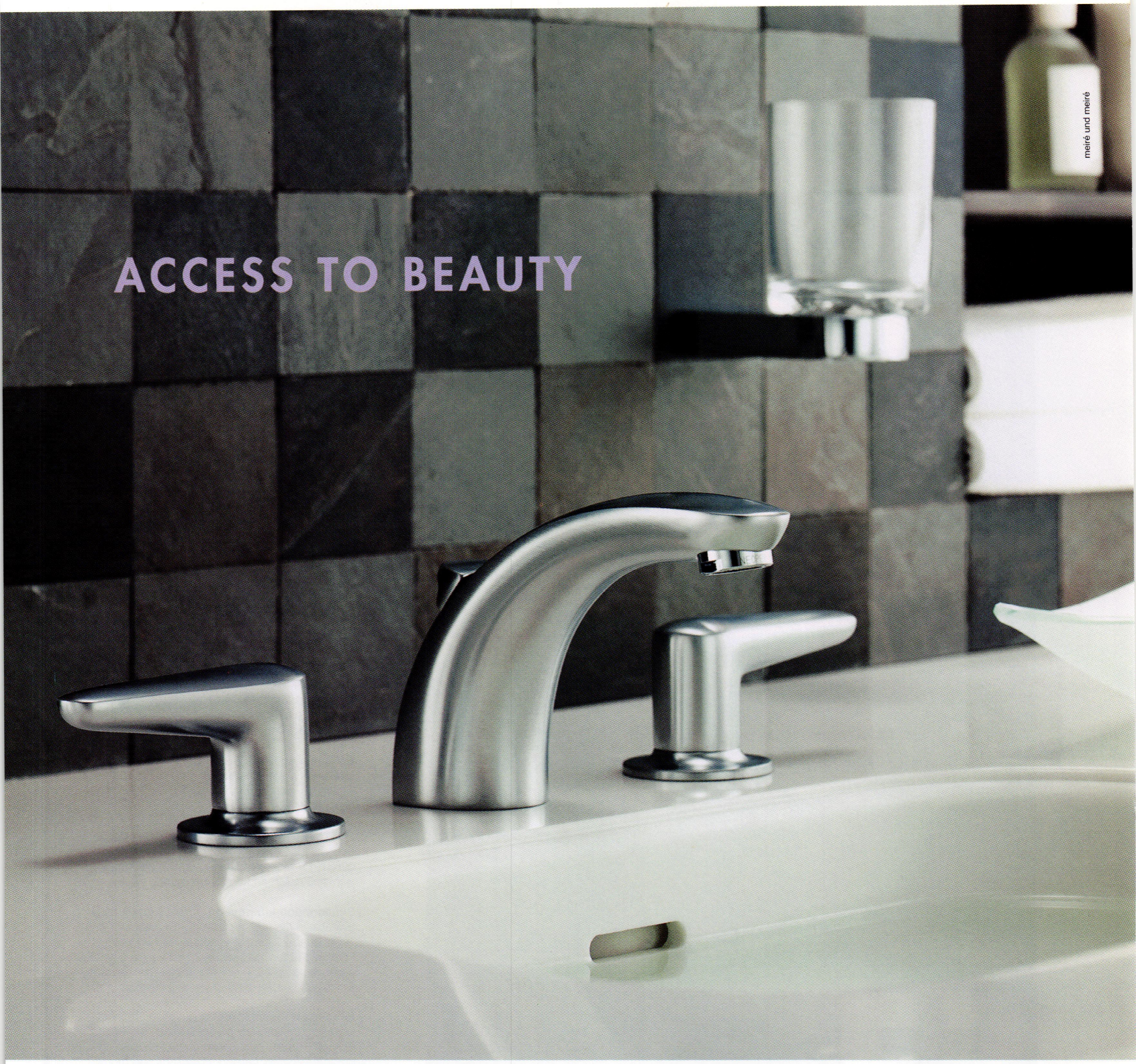
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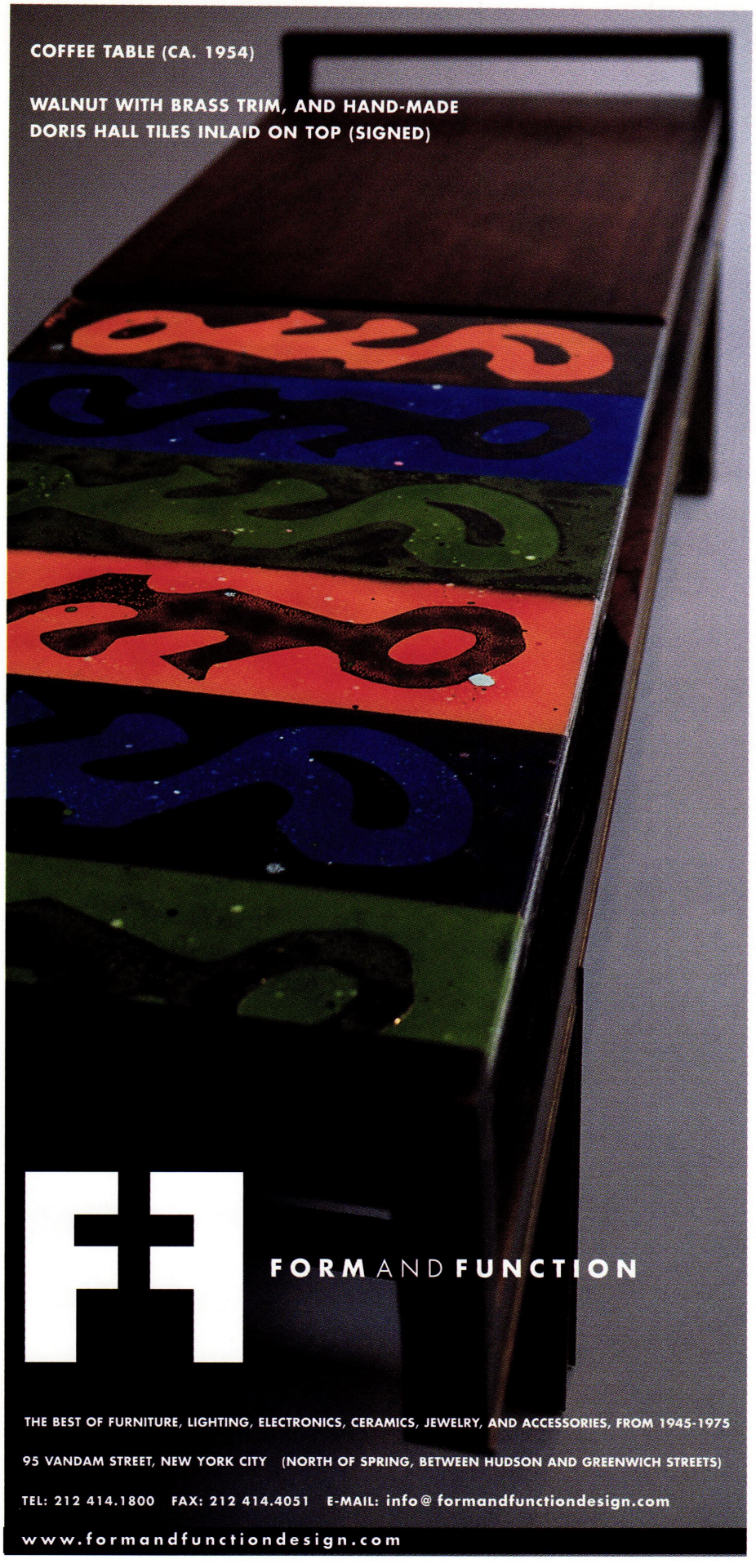
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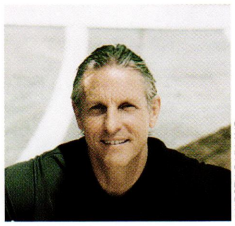
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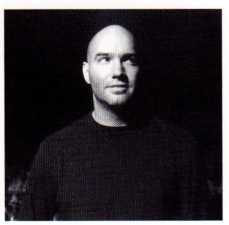
David Glomb
Born in Cleveland, Ohio, David moved to California at the age of five. Raised in Huntington Beach, California, he attended local college exploring the world of architecture and working as "Winnie the Poo" at Disneyland. He left school to tour for two years with *Disney on Parade*. A career as a sound engineer developed and led to additional work on first national touring companies of *Grease* then *The Rocky Horror Picture Show*.

His photographic career began while assisting fashion photographer Albert Watson, but his first published work resulted from a meeting with Anglo Donghia and the photography of his new showroom on the West Coast in 1976.

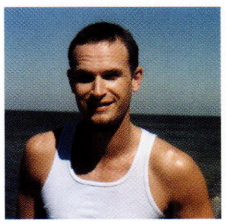
David relocated from Los Angeles to the desert outside of Palm Springs in 1991. A collaboration with Adele Cygelman in the production of *Palm Springs Modern* was published by Rizzoli in 1999.



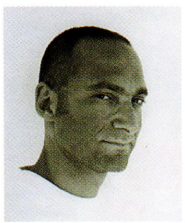
Kateri Lanthier
Kateri Lanthier is a freelance writer based in Toronto. With an "Edith Whartonesque" fixation on interior design and the decorative arts, she is an editorial contributor to *Canadian House & Home* magazine. Her poetry has been published in numerous international journals, and she is currently finishing the first draft of a novel.



John Slattery
Fashion stylist John Slattery is responsible for the sophistacted look in this issue's "Modern Life" feature. His work has also appeared in *Surface, Detour, Dazed & Confused,* German *Vogue,* French *Elle, Vertigo, Brave,* Spanish *Vogue,* and Italian *Elle*. He has collaborated with photographers Clang, Taryn Simon, Cleo Sullivan, Isabel Snyder, Pierre Winther, Dietmar, Eva Mueller, Raphael Mezzuco, Alex Bensimon, Barron Claiborne, Michael Montano, Jill Peter, Francesco Scavullo, Reagan Cameron, Norman Jean Roy, and Antoine Verglas, among others. Slattery has also worked on advertising campaigns for Intel, Nike, Reebok, Coca Cola, Adidas, Redken, Nordstroms, Maurice Malone, Toyota, Levis, Buffalo Jeans, IBM, and Dreamworks. He is currently the creative director for *Editorial Photo*, an image-based publication which caters to the fine art and fashion communities.



Tucker Shaw
Tucker Shaw, who daringly attempted to read *The Joy of Cooking* straight through from the beginning (he failed, caving midway through the dry rubs chapter), lives in New York City for the food. His first book, *DREAMS*, was published by Penguin in August 2000.

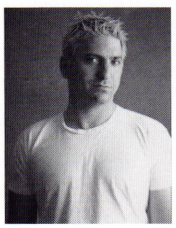


Stephen Wallis
A native New Yorker, Stephen spends most of his time flying from one continent to the next. His work appears in many international magazines including *American Vogue*. He loves to take pictures, drive his classic convertibles, and poke around flea markets and yard sales for mid-century bargains.



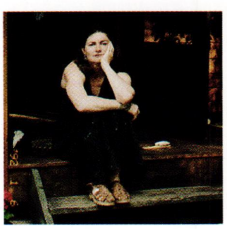
Ginger Moro
Ginger Moro is an author, lecturer, collector, and dealer specializing in 20th century jewelry and the decorative arts. She spent 16 of the best years of her life in Paris, where she was actress by day and *chanteuse* by night. She was co-proprietor of an Art Deco antiques boutique, *Aux Trois Graces*, in Montparnasse for six years. Back in Los Angeles she exhibits at the Modern Times Show and Santa Monica Antiques Show. She has lectured in Canada, Europe, and America on a variety of subjects dear to her heart.

Ginger is the author of *European Designer Jewelry*, and has contributed articles to *Jewelers' Circular-Keystone*, *Heritage Magazine*, and *Silver Magazine*. She has been a regular contributor to *Echoes* for three years, serving as *Echoes'* foreign correspondent, writing on architecture, jewelry, and decorative arts.



John Ellis
Cover photographer John Ellis set his sights on capturing the secret tonic, those elusive ingredients that formulate the very experience of living in an extraordinary modern home—the type of home that in certain circles you only have to call 'a Schindler' or 'a Neutra' to communicate you're talking about a classic ... not a movie, but the kind of house lucky people live in.

Focusing on how Adolf Tishler (Tishler Residence, by Rudolf Schindler, p.80) and Bruce and Marie Botnick (Freedman Residence, by Richard Neutra, p.74) actually move and muddle-about their light-infused, Southern California showcase homes, Ellis turned his perspective on life as much as on style: on the full-moon over the cliff-side Neutra as much as on Mr. Tishler reading, really reading, as seen from the vantage point of an invited guest, sitting at the mid-century dinner table. Neutra vs. Schindler? Ellis says there's room enough for both icons in this personality-driven metropolis called Los Angeles, because each has earned his exhaulted positon on the walk of timeless, absorbing, modern design.



Barbara Lamprecht
"The two arenas where I feel like I know what I am doing is writing about architecture and being on a job site wearing a tool belt. As soon as it's on, there is a kind of safety factor in the assumption of competence, as well as a kind of anonymity and quiet. With writing and thinking one gets the opportunity to bear down with intelligence in a very different way, but both arenas call for efficiency and elegance. Not that I am, on any given day, prone to either," says Barbara Lamprecht, M.Arch., author of *The Complete Works of Richard Neutra*. "It was the privilege of a lifetime to spend so much time with Neutra because he was so rich in the ideas and ideals he brought to his architecture." Lamprecht has written for *The Architectural Review*, *Architecture*, *Metropolis*, and *Elle Decor*, and has served on the boards of the Oxford University Architectural Society, the Los Angeles Forum for Architecture and Urban Design, and the Southern California Chapter of the Society of Architectural Historians. Currently she is an architectural project manager with the Los Angeles Community Design Center which develops and designs innovative affordable housing. Her next book is on the etymology of building terminology, and she infrequently teaches a class, "The Evolution of the Single-Family House from Victoria to Kaufman and Broad."



Adele Cygelman
Adele Cygelman was born and raised in London and has lived in Los Angeles for the past 20 years. She was a senior editor at *Architectural Digest* for 13 years and is the author of *Palm Springs Modern* (Rizzoli, 1999). She is currenlty a freelance writer and the interior design editor for style365.com.


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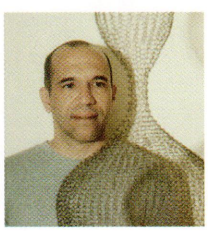
Susan Ottaviano
As an avid collector of vintage cookbooks and 20th century modern design, creating recipes and styling food for *Echoes* is a dream job! For this issue, Susan reinvents the Scandinavian Smorgasbord. Susan styles food for a variety of publications. She is also the lead singer of the band Book of Love and will have a new album released in January 2001.



Akiko Busch
Akiko Busch has written about architecture and design since 1979, and her work appears regularly in publications in these fields. In Spring, 1999, Princeton Architectural Press published her collection of essays, *Geography of Home: Writings on Where We Live*. She is a contributing editor to *House & Garden* and *Metropolis* magazines. A former staff editor for *Residential Interiors* and *Metropolis* magazines, she has also served as guest editor for *ID*'s annual design reviews and *Print* magazine's casebooks in environmental graphics. Her essays have appeared in exhibition catalogs at the Cooper-Hewitt, National Design Musem and the American Craft Museum, and her articles have appeared in such publications as *Architectural Record*, *Graphis*, *House & Garden*, *ID*, *Interiors*, *Metropolis*, *The New York Times*, and *Wallpaper**.



Mel Byars
Currently the editorial director of www.designzine.com, Mel Byars received a Bachelor's degree in journalism before studying anthropology in the Graduate Faculty of The New School University. He began specializing in design history in the late 1980s shortly before his *Design Encyclopedia* was published, the second edition of which is expected in 2002. His eight books include volumes on the making of contemporary products such as *50 Chairs*, *50 Lights*, and *50 Sports Wares*, as well as introductory essays in a number of books. Prof. Byars, who teaches at Pratt Institute and lectures widely, is a contributor to *I.D.*, *Graphis*, *Metropolitan Home*, *Blueprint*, and other design magazines.



Steven Cabella
Steven Cabella is the owner of one of the oldest vintage design shops in America, The Modern i 1950s Shop. A writer/design historian who has been collecting the work of Charles and Ray Eames for over 20 years, Mr. Cabella has been a contributor to *Echoes* since 1995, writing the offbeat "Modern Eye" column. A lender to major design exhibitions across America, Steven is happy to converse with collectors and researchers through his website, www.modern-i.com. Current plans are the major exhibition of his comprehensive Eames design collection at the San Francisco International Airport from January-July 2001, as well as books about his modern design collection and collection of colorful 20th century art supplies.

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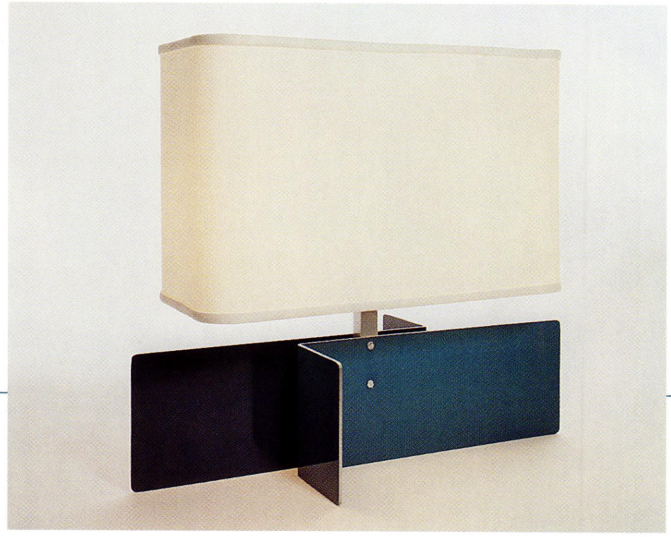
501

Just like the jeans of the same name, this leather lounger has all the right qualities to make it an enduring classic. The elegant lounge features a stainless steel frame which supports a supple white leather seat. David Weeks Studio 718 596-7945, www.davidweekslighting.com.

what's hot

on a tangent

Inspired by the work Louis Barragan, Richard Serra, Mies van der Rohe, and Josef Albers, partners David Bartlem and Thom Ortiz of Bartlem Ortiz Inc. designed the monumental *Tangent* light. Pared down to the most essential elements, the lamp becomes a pure, sculptural anchor that evokes the balance of solid and void and of light and dark. Bartlem Ortiz Inc. 212 979-8554.





going global

The *Globe* chair and table are part of a series of relaxed contract furniture designed by Hugo Eccles for Baionik, a London-based design, research, and development consultancy. The oh-so-slick chair, constructed of fire-retardant polyethylene with a powder-coated steel base, is available as an individual piece or as part of a system of multiple swivel chairs attatched to a long beam. Available in a wide range of colors, the chair retails for $950, the table, $550. Baionik +44 70 50 30 50 50, www.baionik.com.



let's play house

Designed by artist Laurie Simmons and architect Peter Wheelwright, the *Kaleidoscope House* is a 1:12 scale modernist dollhouse with sliding interchangeable color walls which provide built-in lessons on color for children. Equally exciting is the line of miniature modern furniture from designers such as Dakota Jackson, Karim Rashid, and Ron Arad; and realistic "action figures" of the artist, architect, and family. Future plans include a set of furniture designed in collaboration with the Vitra Design Museum, and house additions. Available through Bozart Toys, which specializes in toys by artists. www.bozart.com.

hollowed-out

Blending sculptural details with exotic woodgrain and aluminum hardware, Chris Ferebee's *Hollow* table is both beautiful and functional—the open interior can serve as hidden storage. Molded plywood forms the table's smooth curves, and spun aluminum legs connect it to the ground. An artist as well as a designer, Ferebee's furniture line debuted this year under the label Five Twenty One Design, a division of Hybrid Icon Corp. which is Ferebee's company formed with Laurice Parkin of Swank 20th Century Modern. Together they are able to offer the classics from the past as well as innovative works which could be the classics of the future. The *Hollow* table is available in rosewood ($1650) or walnut ($1350) veneer. 212 673-8597, www.fivetwentyonedesign.com.

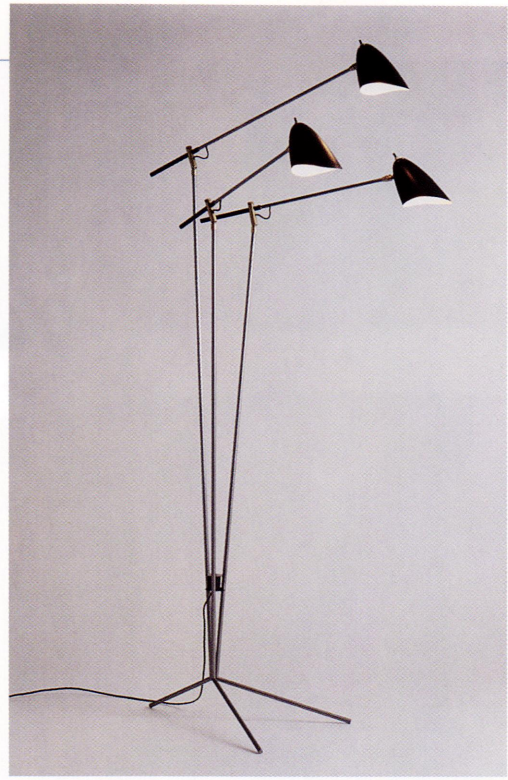


NICK VACCARO



nelson's tray

Originally introduced in 1950, the *Nelson Tray Table* designed by George Nelson has been reintroduced by Herman Miller for the Home. The versatile molded plywood occasional table can serve as a small side or pull-up style table, with a height adjustable from 19 to 30 inches. Available in walnut, ash, natural cherry, cherry, or ebony, with a polished chrome base. $198.75 from Deco Echoes Inc. 508 362-3822, www.deco-echoes.com.



tripod 303

Recalling the French fifties lamps of Serge Mouille, designer David Weeks' *Tripod 303* standing lamp exists as functional sculpture. The three-legged base and arms are constructed of stainless steel, the adjustable shades are black anodized aluminum. Each arm has a black counter-weight and adjustable brass swivel. $2,900 through David Weeks Lighting 718 596-7945, www.davidweekslighting.com.



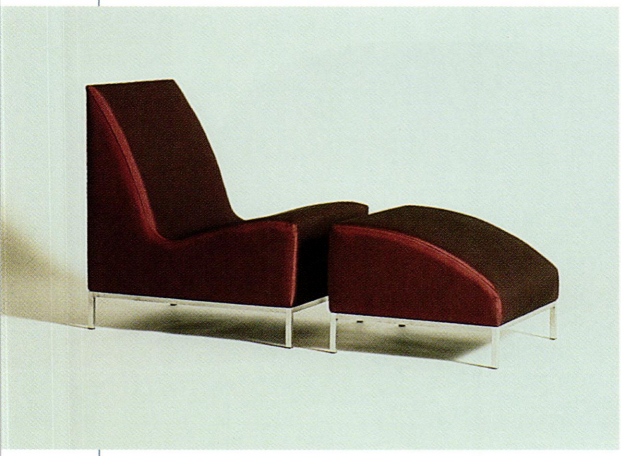
don't steel my handbag

Forget *Kelly* bags as a status symbol, these steel and aluminum handbags are works of art. Each features steel construction with a powder-coat finish, stainless steel clasps, and unusual details such as a braided hydraulic handle. Each bag is handcrafted to the client's specifications. Prices start at $500. Available through The Padded Cell 248 336-6633, www.thepaddedcell.com.

tied in knots

Made of knotted fiber dipped in plastic resin, the Vitra Design Museum's miniature version of Marcel Wanders' classic 1996 *Knotted Chair* for Droog Design is an exact replica—at 1:6 scale. 3.25" x 4" x 4.5". $180 from Deco Echoes Inc. 508 362-3822.





tom boy

Designer Harry Allen derived the form of his sinuous *Tom Boy* lounge chair from the curves of the human body. Mr. Allen, who is known for both his furniture designs and his innovative interiors for such clients as Moss, the Guggenheim Museum, Donna Karan, and others, strives to make clean and intelligent design that is both beautiful and sensible. The *Tom Boy* lounge is available through Dennis Miller Associates 212 355-4550.



oh mammy!

Designer Angela Adams has introduced several new rug designs, including the Op Art-like *Mammy*, shown above. This explosion of color will invigorate any floor-space! Made by hand of high quality New Zealand wool. 5x7 $2,905, 6x9 $4,482, 8x10 $6,640, 9x12 $8,964. Angela Adams 207 774-3523, www.angelaadams.com.



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Looking across the pool towards the master bedroom (far right), the living room (center), and the stairs that lead up to the second story "Gloriette"

DAVID GLOMB

original intent

The spirit of architect Richard Neutra has been rekindled with the restoration of the Kaufmann House in Palm Springs. After years of alteration and modification, the house once again reflects the creative integrity of Neutra's original design intent. Photographs by Julius Shulman and David Glomb

Setting new standards in building restoration, owners Brent and Beth Harris, together with Marmol and Radziner Architects of Santa Monica, have returned the iconic Kaufmann House—designed in 1946 by architect Richard Neutra—to its original condition, and added a new structure, the Harris Pool House. Today, the Kaufmann House is reborn, reflecting throughout the integrity of Neutra's original design intent.

Designed for industrial magnate Edgar Kaufmann, who had also commissioned Frank Lloyd Wright to build the seminal *Fallingwater* ten years earlier, this desert house was the manifestation of Neutra's modernist ideals. Beth Harris, a PhD candidate in architectural history at UCLA, and her husband Brent, a financial executive, came across the house in 1992. What they saw was far removed from Neutra's original vision—the structure had been modified and built-upon by successive owners (most recently Barry Manilow) until virtually every surface was overlaid and changed in some way and the original footprint had increased from 3,200 to 5,100 square feet. Despite the transformation, the Harrises purchased the house and then determined to restore it to its appearance as of 1947—the same year Julius Shulman took his famous twilight photograph.

The Harrises chose the Santa Monica firm of Marmol and Radziner, which had previously restored Neutra's Kun House #2, to carry out the restoration. One of the challenges in the extensive restoration was to match the level of craftsmanship of the original >

construction and determine how to accurately recreate architectural elements, most of which are now out of production.

The photographs taken by Julius Shulman in 1947 of the Kaufmann House, which were acquired by the Harrises, provided the restoration architects an invaluable guide in determining the original appearance of the house at its inception. The restoration process spanned five years, encompassing extensive research, expert advice, archeological excavation, searches for artisans and products, stripping away damaged and inappropriate materials, and painstaking reconstruction utilizing the architectural firm's own in-house design-build process.

Environmentally, the original site was a desert wilderness, said at the time to resemble a moonscape because of the dusty, desolate conditions and numerous large, scattered boulders. These boulders became an important design feature of the home, and helped to convey the vast differences in the man-versus-nature struggle.

Unfortunately, previous owners attempted to tame the site with a typical suburban lawn and garden. An integral aspect of the renovation was the restoration of the indigenous desert landscape. New plantings such as Joshua trees, yucca, ocotillo, and other plants native to its site in the Colorado Desert re-asserted the arid landscape philosophy. In addition, the desert restoration removed the house from the surrounding residential environment, which had encroached since the house was originally built in 1946.

While the structural frame of the house remained intact, many architectural features had strayed dramatically from their original design. Exterior patios had been enclosed to capture additional interior space, and two "walls" of operable aluminum louvers, used to mitigate the desert winds and sun, had been removed. The lines of the roof planes were interrupted by additions of unsightly air conditioning units, and a specialized metal fascia was covered in layers of paint and sections had been removed. Virtually all of the interior wall and flooring finishes had been altered or discarded.

Within the ambitious restoration process, every detail of the house was compared to the original plans, replacing altered materials with those originally specified. The exploration of those materials involved a one-year research process, utilizing archived architectural drawings, early Shulman photographs, and interviews with craftsmen who had worked on the original construction. For instance, the fabrication of the crimped metal fascia employed a reconditioned machine in Missouri that had not been used in 50 years. The stucco was also re-glazed with mica secured from one of the nation's last remaining mica mines. Even the original section of a quarry in Utah had to be re-opened to obtain the same coloration of sandstone used throughout the house.

New hidden features are prevelant throughout the restoration. While Neutra did not install a complete heating, ventilation, and air conditioning system, the restoration included air conditioning units which were thoughtfully installed away from the residence, utilizing concealed diffusers throughout the house to ensure the preservation of the restored residence. Seismic reinforcements, including lateral bracing, were also concealed within the walls to guard the house against moderate desert temblors.

harris pool house

With the same spirit and enthusiasm with which they restored the Kaufmann House, the Harrises commissioned Marmol and Radziner to design and construct a new structure, the Harris Pool House, on an adjacent lot to the main site. Architecturally, the Pool House design makes reference to the Kaufmann House while making no attempt to replicate it. The architects conceived the new building as an integral part of the larger masterplan of the home and desert surroundings.

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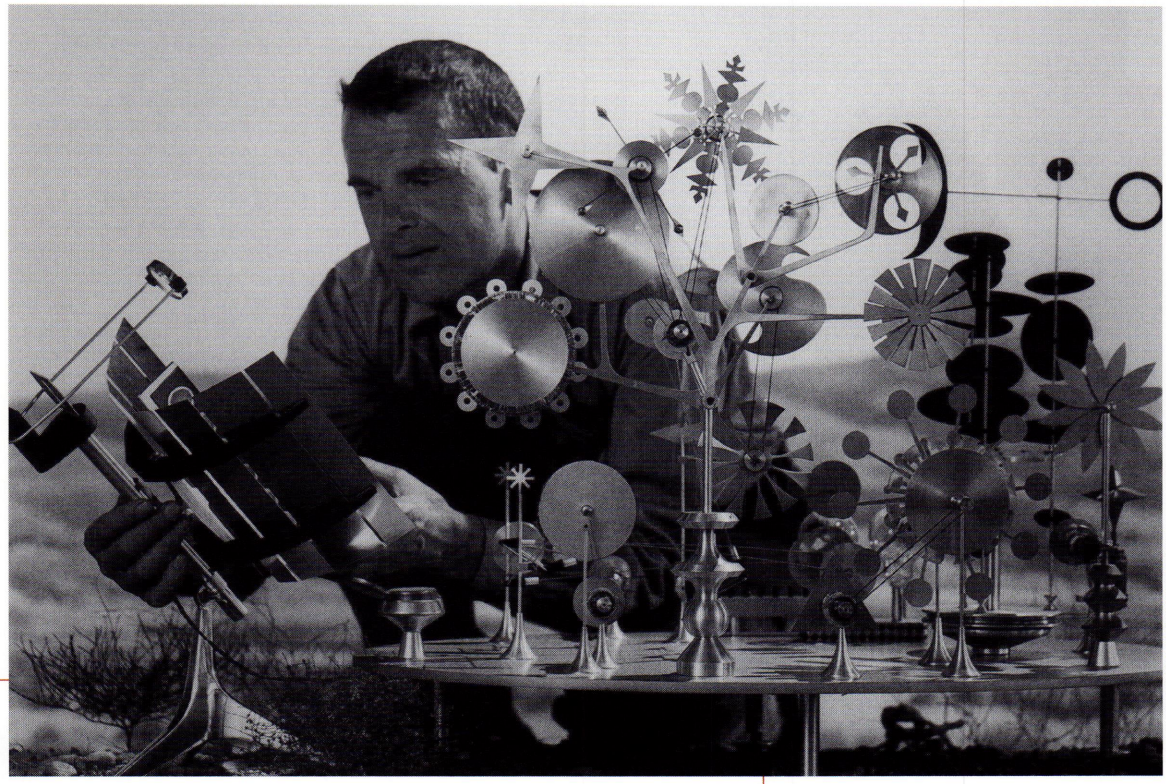
PHOTOGRAPHS THIS PAGE: DAVID GLOMB AND JULIUS SHULMAN



Opposite page, top: Looking from the restored exterior courtyard into the dining area and living area beyond. The lighting fixtures in the tongue and groove ceiling were designed by Neutra for the residence and were fabricated by Marmol and Radziner based on photos and original drawings. Furnishings include an original Van Keppel Green table and lounge chairs. **Bottom:** Second story "Gloriette" with operable aluminum louvers and original Utah Buff stone chimney. The furnishings include original Van Keppel Green designed lounge chairs (rear), original Edward Wormley designed coffee table, circa 1947 (original to the house), and red pool cushions designed to match those original to the house. **This page, left:** Walnut dining room, looking East towards pool. The dining table was designed by Neutra for the residence, and the chairs are original Eames designed *DCM* chairs. **Below:** Looking from master bedroom towards pool and San Jacinto mountains beyond. Bruno Mathsson designed lounge, original Eames *DCM* desk chair, rugs were manufactured by Edward Fields, based on the original design



modern eye facts, details, connections



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how did it do nothing?

Reader Ruth F. wants to know how the Eames *Do Nothing Machine* worked. Well, the *Do-Nothing* or *Solar Toy* was designed for the Alcoa "Forecast" program, for which the Eames creation was the eleventh submission. The purpose of the Forecast idea was to commission great designers to predict the problems of tomorrow and solve them today, imaginatively, through cool designs in aluminum. Designers Paul McCobb, George Nelson, Isamu Noguchi, and architect John Mathias were all commissioned to design for the program.

The heart of the *Do-Nothing Machine* is a bank of silicon solar cells made by the International Rectifier Corp. Mounted in a reflector unit, orientated toward the sun by a unique tracking device, the cells are practical photovoltaic devices, capable of directly converting radiant or solar energy into electrical power of useful proportions. On the Eames *Solar Toy*, designed in 1957, the converted energy drives a group of seven German made "Aristo" motors. The tiny, 1 1/2 to 3 volt motors are each directly connected to a drive or crankshaft of the Toy. Then there are the P and N type cells, semiconductors, crystal wafers, and tons of visually interesting aluminum parts.

The Eames Office's ultimately functional, functionless Solar toy creatively demonstrated the potential of the sun as it converted solar energy into electric energy to turn wheels, spin crankshafts, and create optical illusions.

Also, if you take a close look at the tiny, turned aluminum pedestals used for some of the spinning elements in the design of the Toy, you'll see some familiar forms. The shapes that were used in the construction of the Toy really seem to forecast the designs for Ray Eames four sculptural stools/tables, made from turned blocks of wood, for the Time-Life Building and Herman Miller in 1960.

By Steven Cabella Questions? Write to: eye@modern-i.com

fitting to say 'aloha'

Mr. Chun has passed away recently at the age of 91 and we should say farewell to the original designer of the long-lived, short-sleeved Hawaiian shirt. In 1930, returning to his native Hawaii after a stint at Yale during the Depression, Mr. Ellery Chun took over the family store, renamed it King-Smith Clothiers (after the nearest intersection), and came up with the colorful "Hawaiian" shirt.

His shirts were originally inspired by the large *palaka* shirts of local plantation workers and the odd silk shirts of high school classmates sewn from leftover kimono material by Japanese housekeepers. By 1931, Mr. Chun had begun to produce ready-to-wear patterns and designs from silk and rayon imported from the U.S., Japan, China, and Tahiti. Soon surfers and beach boys began snapping up the bold shirts and in 1936 Chun introduced the *Aloha* shirt and his designer label. With the help of returning GIs, movie stars like Frank Sinatra sporting their Hawaiian shirts on film, and snazzy president Truman wearing a Hawaiian shirt on the cover of *Life* in 1951, the wild shirts became a worldwide hit.

plywood would

From 1932 to 1954, the production of plywood would go from 400 million square feet per year to over 4 billion square feet per year, and double to almost 8 billion feet five years later in 1960. This increase in the production of plywood was brought on by the buying publics' acceptance of plywood as a material used in innovative modern designs, coupled with the demands of the post-war building boom looking for a suitable material for the sub-floors of the new tract home developments.

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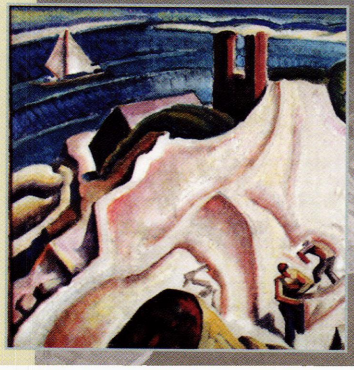
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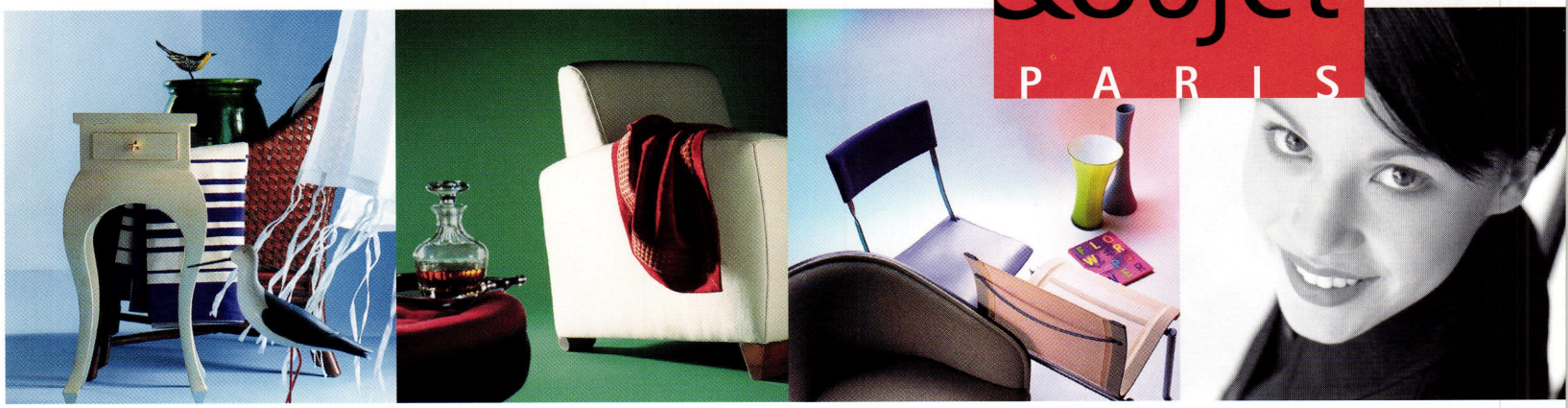
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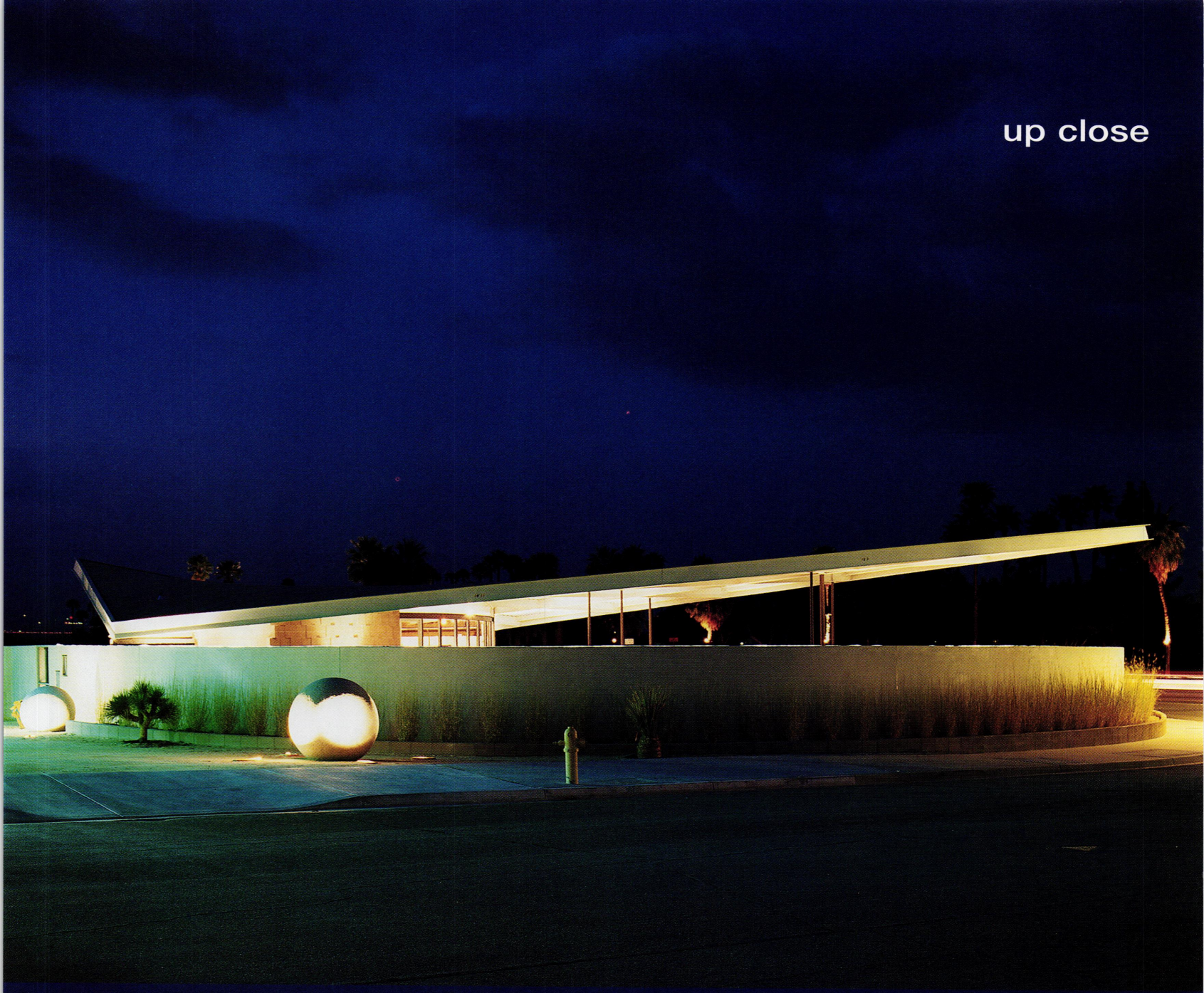
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out of the frey

After sitting boarded up and abandoned for years, Albert Frey's Aerial Tramway Gas Station in Palm Springs has been reincarnated as an art gallery and sculpture garden

Text by Adèle Cygelman. Photographs by David Glomb

Palm Springs is a city filled with paradox. On the one hand it's a resort destination for golfers and sun worshippers. On the other it's a mecca for exquisitely preserved examples of mid-century modern architecture. But everyone who drives into town, no matter where they're headed, passes by the Aerial Tramway Gas Station. This is no run-of-the-mill, nondescript gas station. It's an Albert Frey gas station, with a roof that juts out 95 feet and resembles either the wingspan of some massive bird or the Concorde ready for takeoff; depending on where you're standing. It serves as the unofficial gateway to the city. And it sat for years as an official eyesore, boarded up and abandoned, until its reincarnation last year as an art gallery and sculpture garden.

Like all of Frey's architecture, the gas station pays homage to its site. In this case the backdrop is Mount San Jacinto, the daunting 10,000-foot peak of granite that the Swiss-born architect had become intimately familiar with. From 1960 to 1963 Frey, John Porter Clark, Robson Chambers, and Stewart and Roger Williams had collaborated on the Palm Springs Aerial Tramway, a cable car that transports visitors from the desert floor to the mountaintop. The local architects had joined forces to design and construct a valley station, cable car system, and mountain station. At the base, what better structure than a gas station? After all, most cars heading up to the Tramway back then were overheating or running out of gas. Developer/realtor Culver Nichols and his wife Sallie, who owned the acre of land, wanted something spectacular to announce the entry to town. They had actually envisioned a more grandiose scheme >



This page: From the front the gas station appears to be a vertical structure, due to the sweep of the roof. **Opposite page:** The new wall around the property frames the building, creating a sanctuary within

that called for a triangular gas station on one side of the road and a Buckminster Fuller-style geodesic dome for shops and restaurants on the other. In an era when the automobile reigned supreme, and when the only real way in and out of Palm Springs was by car, the Tramway Gas Station was not seen as a trivial pursuit.

As was his habit, Frey camped out onsite for months studying the wind direction in this, the windiest section of town, and ended up pointing the structure facing away from the mountain and toward the airport.

By 1965 he had completed what would be regarded as the quintessential Frey building—an extremely complex piece of mathematical geometry reduced to seemingly simple surfaces. The galvanized steel roof is a hyperbolic paraboloid, anchored by the service bays and supported on six steel columns as it soars over the pumps. The floor plan is a fish-shaped truncated vesica piscis (the petal shape formed by two interlocking circles). The rose-colored walls are concrete block, mixed from gravel found on-site and laid in an unusual recessed pattern like fish scales, influenced by Frey's visit to Japan in the 1950s. The supporting side walls are stepped in the manner of Mayan temples.

And so the gas station prospered until the 1980s when it sank into the same decline as Palm Springs. It was painted pink and sat empty and forlorn for all the world to see. There was talk about converting it into the city's Visitors Center, but unfortunately nothing happened. There was talk about razing it, but luckily nothing happened.

Then in 1998 two San Franciscans headed into Palm Springs, drawn by articles on its mid-century architecture and to check out the desert as a possible site for their art gallery. By the end of the day, Clayton Carlson and Montana St. Martin were hot, tired, and frustrated with seeing expensive but boring locations. The realtor finally drove them to the gas station. "We saw it for the first time from the side and it looked horizontal, like most houses in the desert," says Carlson, a retired publishing executive. "People who drive in see it from the front and find it somewhat ugly because it looks like a vertical structure, aggressive and menacing." Captivated by the building and its potential, they embarked with architects Christopher Mills and John Rivera on an 18-month restoration.

Naturally they turned to Frey, who was 95 at the time, for advice and brought him on as a consultant. From June 1998 until his death that November, Frey and the owners met four or five times. "He was delighted that we were returning the structure to its original form but also moving it into the next century," says St. Martin, who oversaw the redesign. "He believed that the new use would return it to its essence and that the sweep of the roof would be better appreciated." Frey, who had worked with Le Corbusier in Paris before heading to America, understood that one of the tenets of modern design is that, unlike classicism, it embraces new uses and adaptations.

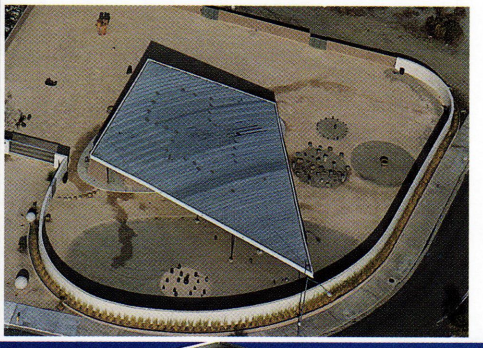
As the building was stripped down to its shell, it was revealed as it was intended to be seen—a piece of dynamic sculpture in its own right. Floor-to-ceiling walls of glass opened up the desert vistas

As the building was stripped down to its shell, it was revealed as it was intended to be seen—a piece of dynamic sculpture in its own right


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Clockwise from left: Illuminated steps glow softly in the twilight; An aerial view shows the newly-erected wall around the property which is softened by native grasses and illuminated by fiber optic lights at night; The supporting side walls of the station are stepped in the manner of a Mayan temple; Like all of Frey's architecture, the station paid homage to its site—the backdrop is the 10,000-foot peak of granite called Mount San Jacinto



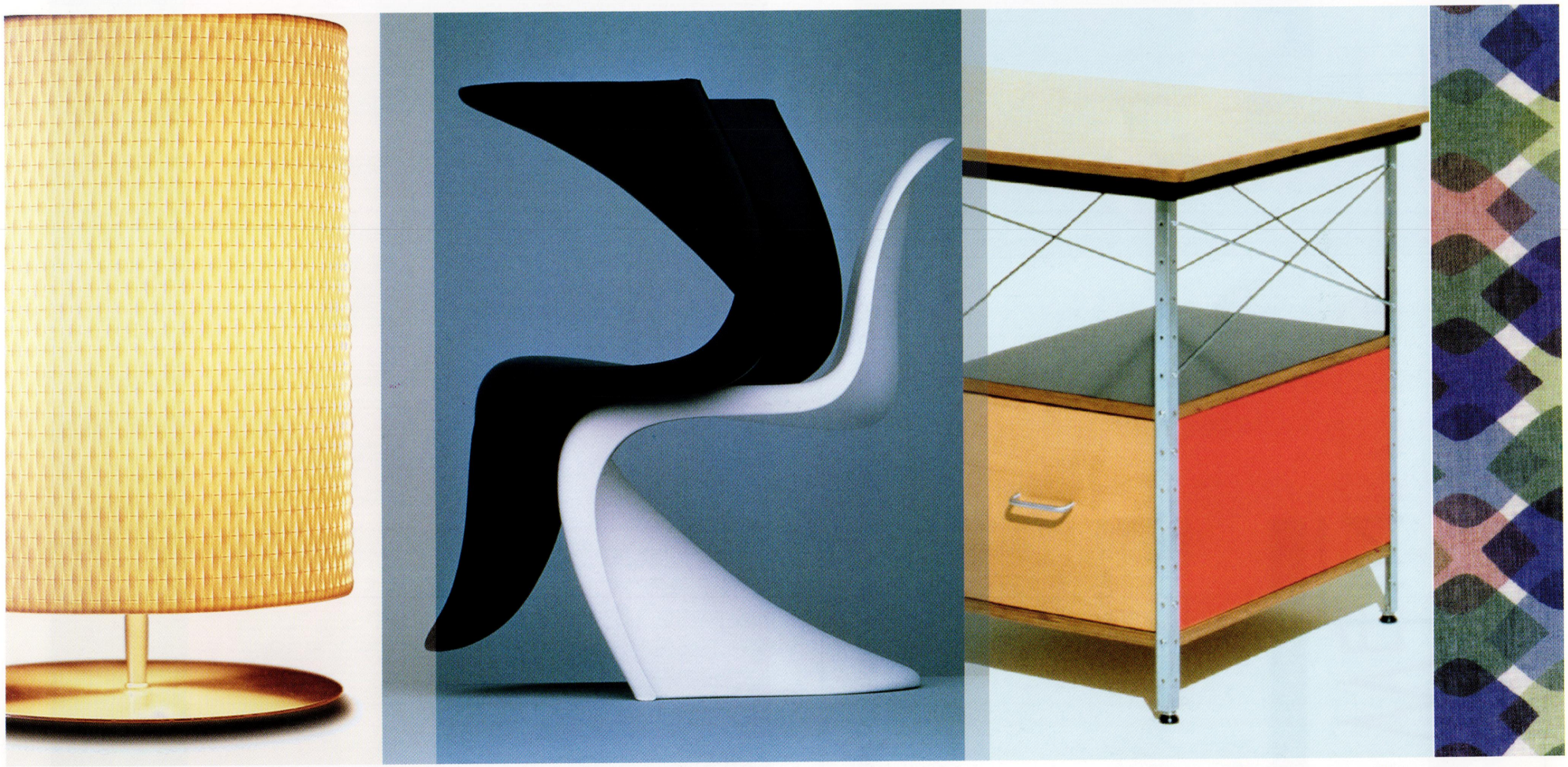


on all sides. The ceiling was painted ice blue and at times seemed to merge with the sky. The most radical concept was erecting a gently rising wall around the property. "The wall frames the building and creates a sanctuary," says Carlson. "The building thus becomes a dynamic object itself, one of few you can walk completely around." For the landscaping, St. Martin rejected the proposed plantings of bougainvillea and impatiens in favor of something that would relate the building to the desert. John Greenlee, a world authority on grasses, recommended a non-invasive grass that would soften the exterior and interact with the wind. At night, fiber optic lights placed around the perimeter heighten the dramatic interaction between the building and the mountain.

Now visitors to the Montana St. Martin Gallery buy St. Martin's own outdoor sculptures—spheres of Brazilian quartz balancing on stainless steel chromed discs or volcanic rock fountains. Or they admire a piece from his global collection of Korean breadmaking trays, Mongolian rice field boots, meteorites, scholars rocks, and grinding stones. All are unique works of organic art united by their roots in nature. "People who stop and buy aren't here for the golf or movie stars. It's about architecture and the connection to nature," says the Colombian-born St. Martin. "That's the constituency that is the future of Palm Springs."

The gallery has evolved beyond mere bricks and mortar even though its strong lines and high profile have made it a natural for fashion shoots and commercials. It's a pit stop for the waves of homebuyers from Los Angeles, New York, Seattle, and San >39

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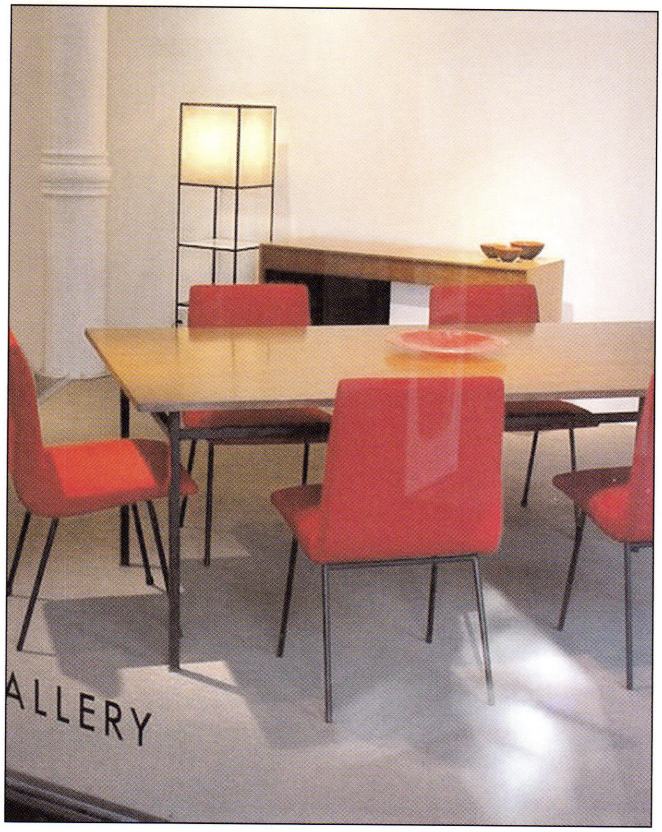


Table and Chairs. Pierre Paulin. French. circa 1956.

ALEXANDER GIRARD

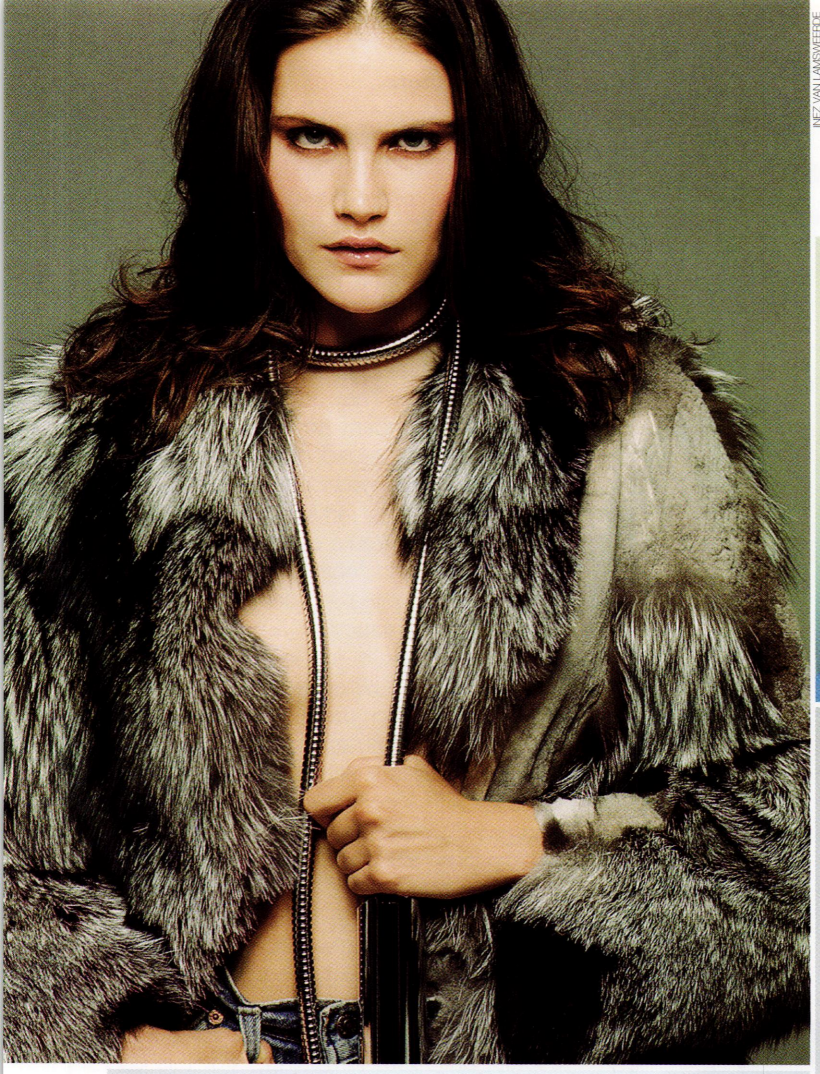
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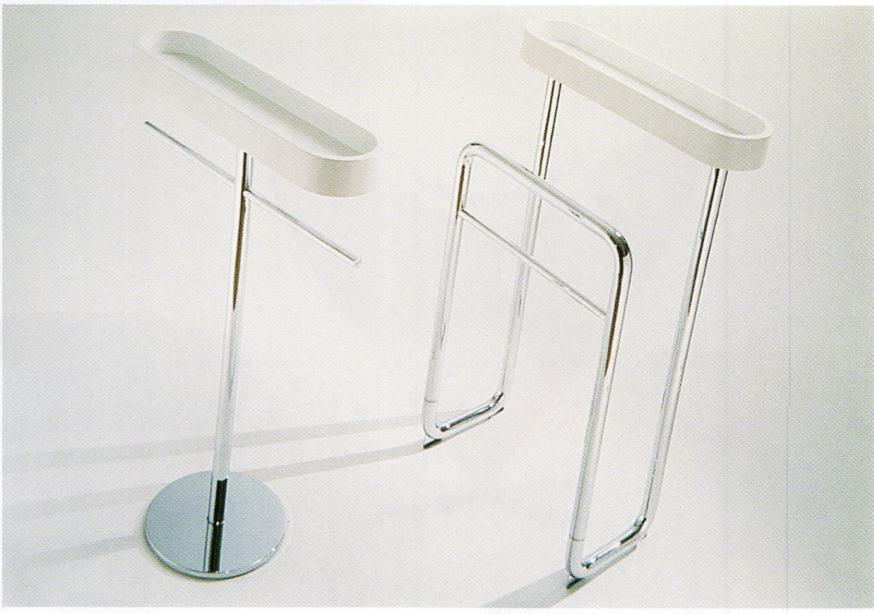
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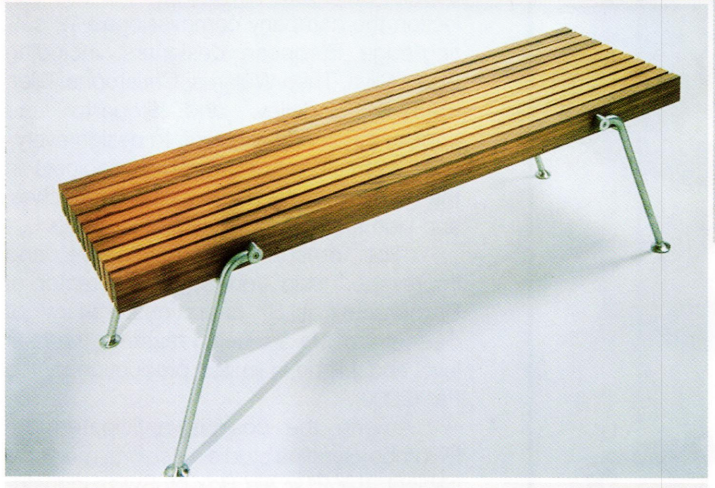


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Clockwise from left: *Mobilities* basin stand by Sieger Design for Dornbracht; *TW1* and *TW2* freestanding racks by Theo Williams; The *21st Aid Box* by Jörg Boner and Christian Deubner can be interpreted as a medicine chest or storage box; *Think Bank* teak wood slat bench by Frédéric Dedelley; *CheapChic* photo essay by Inez van Lamsweerde and Vinoodh Matadin for the 1998 *Statements* project







the shower as art

Dornbracht, the renowned manufacturer of faucets and bath hardware, moves beyond tradition utilizing modern design to reflect the "culture of the bathroom"

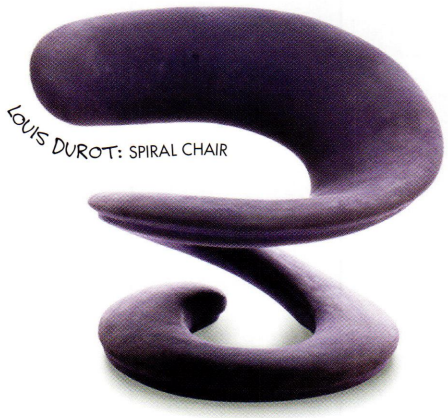
Dornbracht celebrates its 50th anniversary this year, and it has certainly come a long way from the small shack where Aloys Dornbracht and his son Helmut worked on kitchen fittings for a fledgling marketplace. The invention of the extensible spout in 1950 laid the foundation for the company's success. In the mid-sixties, Dornbracht developed a more luxurious fitting, the *Star* series. Later that decade, the series *2000* was introduced, with its broad and hefty shape emerging from the wash basin like a fountain jet. This design was so clear, so modern that the line is still being sold today. "People laughed at us at the time," Helmut Dornbracht reminisces, "but this choice to focus on form later proved to be decisive in awakening customers' perception of good design for the bathroom." By the 1970s, Dornbracht had developed into a specialist of high quality, distinctive fittings, and by 1989, design-oriented fittings accounted for 97% of all sales.

The company has also evolved with the next generation > 28

New Additions









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HermanMiller for the Home

Design Culture

(continued from page 27) of Dornbrachts, Andreas and Matthias. Matthias handles the manufacturing technology issues, while Andreas is involved with the marketing, product development, and sales.

When the brothers joined the company in 1985, they found things a little too staid and boring. They pepped up the assortment of the conservative operation with elegant "designer fittings" by Dieter Siegler. But this was not enough. They needed a new image for the old company to attract discerning customers who valued design and culture. The art concept was born. Andreas commissioned writers, artists, and photographers to create works of art on the subject of bathrooms and "bath culture." The result was the groundbreaking annual publication *Statements* (formatted as a printed periodical, or as a book, or in the latest edition, as a video cassette) which features well-known artists addressing the subjects of water, cleansing, and rituals in the broadest of terms. "Initially our efforts were once again received with a certain amount of derision," Andreas Dornbracht reports. But the list of participating artists includes internationally renowned names such as Inez van Lamsweerde, Jürgen Teller, and Pierre et Gilles. Art and culture have now become an integral component of the company's philosophy.

An extension of this philosophy is Dornbracht's new *Interiors Collection* of conceptual bathroom furnishings. For this collection the company commissioned 12 cutting-edge European designers, including Pietro Silva, Theo Williams, Christophe Pillet, Frédéric Dedelley, and Roberto and Ludovica Palomba-Serafini, to design everything from sculptural medicine cabinets in the shape of a pill to easy chairs, benches, and side tables.

"The outcome is imaginative and impressive," said Jon Spector, director of Dornbracht's U.S. operations. "Many of these concepts are being taken to the next level and will be in limited production by the Fall (2000)."

Among the designs anticipated are Palombo-Serafina studio's *Aspirina* medicine cabinet, the *21st Aid Box* by Swiss industrial designers Jörg Boner and Christian Deubner, Dedelley's *Think Tank* bench, and a group of minimalist towel/clothes racks by Theo Williams.

The modern bathroom has been transformed from a functional space into an experiential one. Culture begins with the rituals we observe each morning in the bathroom, and here it is entirely conceivable that the interior design of the bathroom can reach the level of sensuality reserved for art itself. The shower as art? Indeed. ✺



David Graham White's crystal archive prints are at once ironic, nostalgic, and oddly dreamlike. **At left:** *Tea Girl*. **Below:** *Torcan Twirl*



thou shalt not covet?

Perceptive "cool hunters" who prowl the stretch of mid-century modern stores on Toronto's Queen Street East have been coveting the lustrous, deeply hued photographs by David Graham White. Text by Kateri Lanthier

Paeans to humble or whimsical home accessories of the 20th century, David Graham White's crystal archive prints are at once ironic, nostalgic and oddly dreamlike. White is a commercial photographer based in Toronto who works primarily for a blue-chip clientele. His fine art photography has been exhibited with the Royal Photographic Society in Bath, England. If you're a collector of retro kitchenalia, consider taking your passion one step further—with White's artistic homage. Two sizes are available: 11" by 14" and 16" by 20". His work is displayed and sold at Ethel: 20th Century Living, 1091 Queen St. East. 416 778-6608.

Intrepid shopper you may be, but even the most determined need a break. Verveine, a new restaurant of astonishingly fine food, has sprung up just down the block from Ethel, at 1097 Queen Street East. Two holophane pendant lamps in the window set the tone for the low-key, clean-lined decor. The star here is the inventive cooking by Swiss-born chef Tom Schwerdtfeger. While rich touches include foie gras and expertly prepared rosti potatoes, the signature dish is mussels in mango butter sauce. Young co-owners Kimberly Saunders and Michael Larmon keep the clientele (often film people). Locals are thrilled, design mavens are satiated, and reservations are a must for dinner (the lunch is a sublime bargain).

auction playtime

The Midsummer Sale at Ritchie's in Toronto was light on 20th century pieces, but a few small charmers were represented. A Rene Lalique glass ashtray in the *Chevre* design, produced from 1936 to 1945, was a decorative bargain at $240. A 1913 glass preserve jar with a silver lid, by the Birmingham firm of Hakin and Heath (associated with Christopher Dresser) realized $220. A total contrast was a pair of *Great Garloos* by Marx, with their original boxes. The Garloo in better condition realized $700; the other, $500. A German STI tin robot by Strenco fetched $600. We may not yet have robot maids, but the futuristic toys of the past continue to skyrocket; consider the $1,210 realized, in a recent sale at Waddington's in Toronto, for a Marx Buck Rogers tinplate rocket ship from 1927.

surf for style

When consumed by midnight cravings for fine design, go online to check out the new web site for Decades Art Design. The sliver of a shop (so small its Toronto street address is 486 1/2 on Queen West) has been selling West German ceramics, Danish silver, and the occasional Wegner chair for about five years now. Owner Paul Evans has decided to give his wares greater exposure to the world; for a taste, go to www.decadesartdesign.com. >

© DAVID GRAHAM WHITE







SCOTT J. SAWYER

Clockwise from above: Mussels in mango butter sauce at Verveine; Modernist furnishings at Fluid Living; *Tears*, 1930, by Man Ray

A 19th century schoolhouse in Stouffville, Ontario, may seem an unlikely locus for the hip, but a visit to the web site for Blackstock Leather will challenge your preconceptions. Blackstock purveys the finest leather tiles, for floors or walls, as well as top-of-the-line leathers (available by the yard) for upholstery, in a myriad of dyes and finishes, sourced mainly in Europe. One of their collections offers 19 colors developed by Kerr Keller Design, a name to conjure with. The company will also send out samples. If your latest vintage furniture find could use a new wardrobe, or your luxe home bar needs a glamorous backdrop, this place could be just what you need. Go to www.blackstockleather.com.

drink it in

With original modernist furnishings growing scarcer and pricier, many who prefer a streamlined style are looking to contemporary makers. Fluid Living, a new store at 622 Queen St. W., is a sleek new platform for the designs of its owner, Roy Banse, along with the work of Montreal designers Daniel Perez and Nicolas Raselet. Sought-after designs by Canadians Tom Deacon and Scot Laughton, among others, are also represented. Banse appears to be having a blast—in a coolly modern manner, of course—with his "eye-beam" wood-topped tables and low, mod bookcases in metal. Smaller wares for bar-top and breakfast table include some imported lines. Photographs by the ever-fashionable George Whiteside are also for sale; Banse plans to bring in more artwork in the future.

fully exposed

They may have acquired the status of icons, but Man Ray's images remain vivid, even startling. "A Practical Dreamer: The Photographs of Man Ray" is a survey of major works by the groundbreaking artist, who lived from 1890 to 1976. Famous faces of the 20th century captured in the work include Marcel Duchamp, Pablo Picasso, and Gertrude Stein, along with Kiki of Montparnasse and Juliet Browner, Man Ray's wife and muse. Also represented are his cameraless *Rayographs*, images created by placing an object on light-sensitive paper and exposing it to light, and his solarized prints. The Art Gallery of Ontario is the only Canadian stop for the exhibit, which has been organized by the J. Paul Getty Museum.

After this primer in one of the greats of 20th century photography, gallery-goers will be ready to take on "The Bigger Picture: Contemporary Photography Reconsidered," running at the AGO until February 25, 2001. Curated by Jessica Bradley, the show > 39

COURTESY FLUID LIVING; MAN RAY TRUST ARS-ADAGP/THE J. PAUL GETTY MUSEUM, LA; SCOTT J. SAWYER

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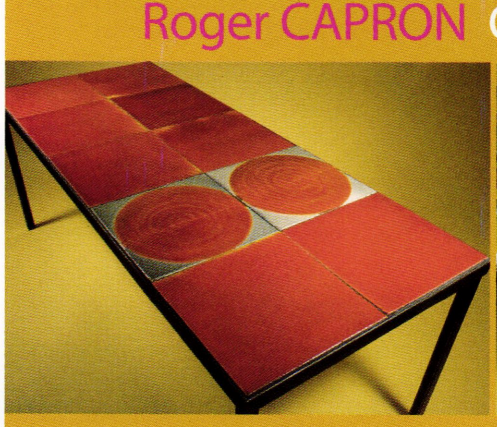
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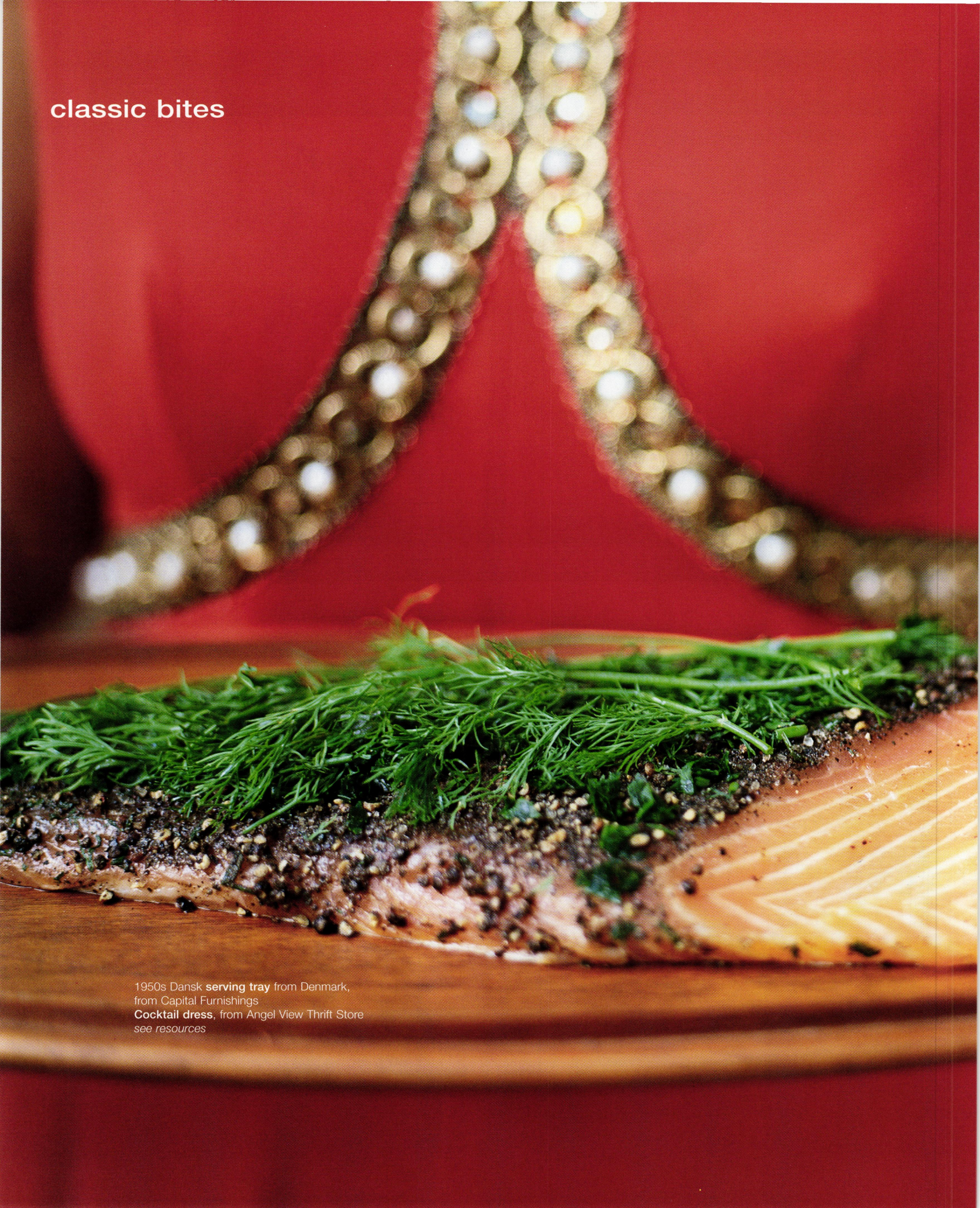


Left: Handcut lava tiles using "Capron orange" unique glaze. Center: Tables in green and blue 1968 "Planète" tiles series. Custom sizes available by special order. Right: "Planète" tiles shown as coasters with black leather backing sold in sets of six. Original handglazed tiles from "Atelier Capron" in limited quantities.

"Roger Capron; is alive, well and promoted at last", New York Times, May 14, 2000

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classic bites



1950s Dansk **serving tray** from Denmark,
from Capital Furnishings
Cocktail dress, from Angel View Thrift Store
see resources



Photographs by Lisa Hubbard
Recipes and Styling by Susan Ottaviano
Text by Tucker Shaw
Styling assistant: Annichelle Saludo
All things Smorgasbord: Alex White

Aquavit and Juniper Berry Gravlax
(serves 8)
2 tablespoons juniper berries
1 tablespoon whole peppercorns
2 tablespoons salt
1 tablespoon dark brown sugar
1 teaspoon allspice
1 2lb. filet salmon
3 sprigs parsley, coarsely chopped
2 sprigs dill, coarsely chopped
3 sprigs fresh chives, coarsely chopped
3 tablespoons Aquavit

Grind juniper berries and peppercorns with a mortar and pestle or in a spice grinder. Transfer mixture to a small bowl and add salt, sugar and allspice. Stir to combine. Place salmon, skin side down, in a non-reactive (glass or ceramic) shallow dish. Remove any bones with tweezers or small pliers. Rub the spices over the salmon. Spread the parsley, dill and chives on top and sprinkle with Aquavit. Cover with plastic wrap. Put another pan on top of the salmon and weigh down with unopened cans or something similar. Refrigerate 24-48 hours. Baste daily. To serve, thinly slice on the diagonal. Serve with mustard sauce. The salmon will keep refrigerated for up to 1 week.

Mustard Sauce for Gravlax
1/2 cup Dijon mustard
2 teaspoons dry mustard
1 teaspoon sugar
1/2 teaspoon salt
2 tablespoons lemon juice
1/4 cup extra virgin olive oil
2 tablespoons fresh dill, chopped

Mix Dijon mustard and dry mustard in a small bowl. Using a wisk to beat until combined: sugar, salt, lemon juice, and olive oil. Stir in dill. Store covered in a refrigerator one week. Serve with Gravlax.

do you smorgasbord?

Long considered a culinary backwater awash in pickled herring and lingonberry tarts, Sweden has emerged as a European alterna-center for "mod-cuisine," happily adding to its well-deserved reputation for stylish and practical architectural and furniture design with a world-class cuisine as contemporary and sophisticated as it is grounded in tradition. And what better to represent the sublime Swedish aesthetic than a thoroughly modern take on the celebrated Smorgasbord?

Call it Swedish Soul Food ... the Smorgasbord—a friendly but fabulous variation on the French buffet or Russian zakuska table—has had the same simple formula, unchanged since its universally-embraced Stockholm debut in the 19th century: invite everyone you know, pack the table with as wide a variety of dishes as you can muster (never overlook delicacies for the gourmands or comfort food for the kids), then stand back and let the elbows fly. With such new-millennium fare as exotic scallop ceviche cucumber rolls alongside old-school standbys like succulent Swedish meatballs in brown sauce and elegant chilled red beet soup, all flanked by generous portions of condiments for individual taste-tinkering ... who's to say the Swedes can't inspire a meal as fabulous as the furniture it's served on? Face it ... tapas are tired. It's Viking time! So spin some Abba LPs and raise the Aquavit! Skol!



Handmade ceramic burgundy **platter** by Argie Bucot for Bahay; Etched shot **glass**, from Breukelen; Orange Paola Lenti **rug**, from Breukelen
see resources

Smorgasbord Sushi
Scallop Ceviche in Cucumber Rolls
(makes approx. 40 rolls)
1/3 cup fresh lemon juice
1/2 cup orange juice
1 tablespoon cider vinegar
2 tablespoons fresh dill, finely chopped
1 jalapeno or hot red pepper, cored, seeded, and minced
1 small red onion, sliced into thin rings
1/4lb. bay scallops
1 grapefruit
3 seedless cucumbers
Small bunch fresh chives, snipped

In medium bowl, combine lemon juice, orange juice, vinegar, dill, jalapeno, and half the red onion. Halve the scallops, then stir them into marinade. Refrigerate covered for 16-24 hours, stirring once or twice.

Peel and section the grapefruit. Remove the membranes and cut each sectioned piece into 2 or 3 bite-sized pieces. Place the pieces in a medium bowl. Cut the remaining onion rings into 1-inch pieces, and add to the bowl. Set aside. Remove scallop ceviche from refrigerator and strain liquids. Mix strained ceviche with reserved onion slices and grapefruit sections.

Using a vegetable peeler or mandoline, slice the cucumbers lengthwise as thinly as possible into approx. 5" lengths. Season with salt and pepper to taste. Place a heaping teaspoon of the ceviche mixture on one end of the cucumber slice. Roll up. The cucumber will stick together as long as the pieces are thinly sliced. Continue making rolls with the remaining ingredients. Garnish each roll with snipped chives. Serve immediately.



Marc Newson cocktail **glasses**, from Breukelen; Orange Krenit **bowl**, from R 20th Century; **Table**, from Lobel Modern
see resources

Chilled Beet Soup
(serves 8)
6 whole beets
2 tablespoons olive oil
1 medium onion, peeled and roughly chopped
1 teaspoon sugar
4 cups chicken broth
Salt and pepper

Preheat oven to 350 degrees.
Wash the unpeeled beets. Wrap in aluminum foil and place on a baking sheet in oven. Bake until fork tender, about one hour. Allow beets to cool, then slip off skins and quarter. Heat olive oil in a large stockpot over medium heat. Add onions and continue to cook for about 5 minutes. Add beets, sugar, and chicken broth and bring to a boil. Lower heat, and simmer for about 20 minutes. Add salt and pepper to taste. Remove from heat and allow pan to cool to room temperature.

Puree in a food processor until smooth. Pour mixture into a bowl or pitcher and refrigerate until cold, about 2 hours. Pour into glasses or bowls and serve.

Swedish Meatballs
(makes approx. 70 meatballs)
1/2lb. each ground pork, veal, and sirloin
1 small onion, minced
1/2 cup bread crumbs
2 tablespoons parsley, chopped
1 clove garlic, minced
1 teaspoon salt
1/2 teaspoon pepper
1 teaspoon Worcestershire sauce
1 egg
1/2 cup milk
1/4 cup flour
2 tablespoons butter
1 tablespoon olive oil
2 cups beef stock

In a large mixing bowl combine pork, veal, sirloin, onion, breadcrumbs, parsley, garlic, salt, pepper, Worcestershire, egge, and milk. Mix thoroughly until blended. Refrigerate 1 hour. Shape mixture into round balls, about 1 tablespoon each. Lightly dust a flat surface with 2 tablespoons of the flour. Gently roll the meatballs in the flour.

In a large skillet over medium heat melt butter and add oil. Cook meatballs in batches until browned on all sides and cooked through. Drain on paper towels. When all meatballs are cooked and drained, add remaining flour to skillet and brown lightly. Slowly add beef stock to skillet and cook, whisking until gravy is smooth and thick. Pour over meatballs and serve hot.

Serve these recipes with a selection of fresh breads and cheeses. Have on hand small bowls of crème fresh, chopped dill, capers, and chopped eggs.

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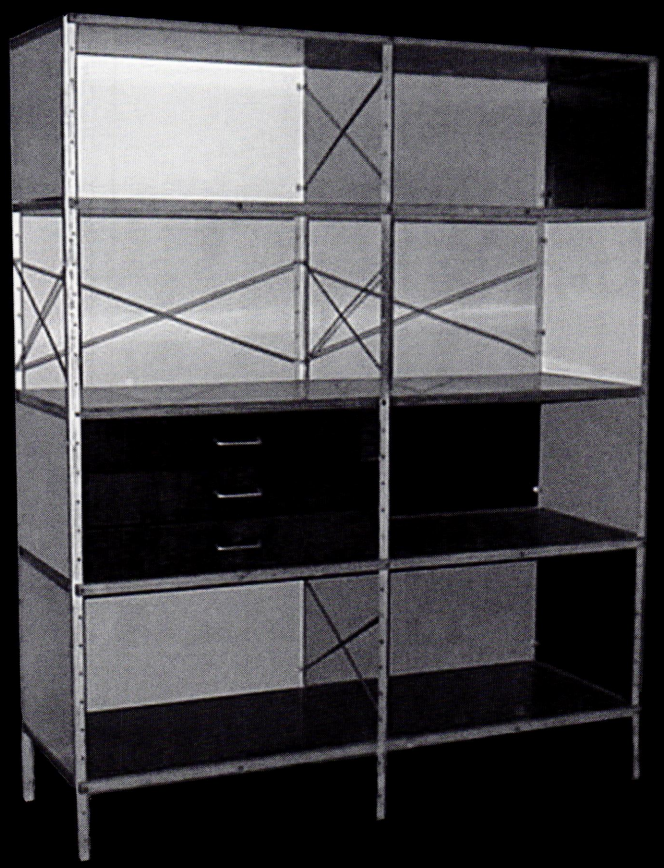
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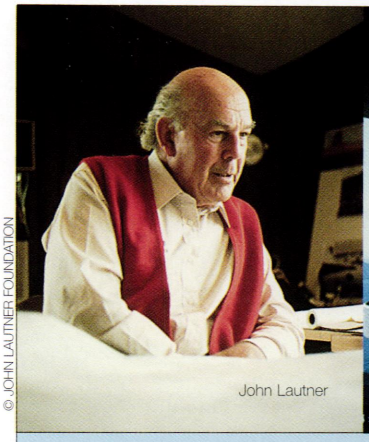
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John Lautner practiced architecture for more than 55 years, and designed some of the most creative contemporary residences in and around Los Angeles. Under the direction of his daughter, Karol Lautner, the John Lautner Foundation has been created in his memory and will operate a vast archive of his work, provide a center for study, and serve as a resource to preserve and maintain Lautner's buildings.

John Lautner Foundation, 323 951-1061, www.johnlautner.org

how modern was my valley

On November 18-19, the Los Angeles Conservancy's Modern Committee will present the first comprehensive self-driving tour devoted to the architecture of the San Fernando Valley, one of the nation's pioneering post-World War II communities.

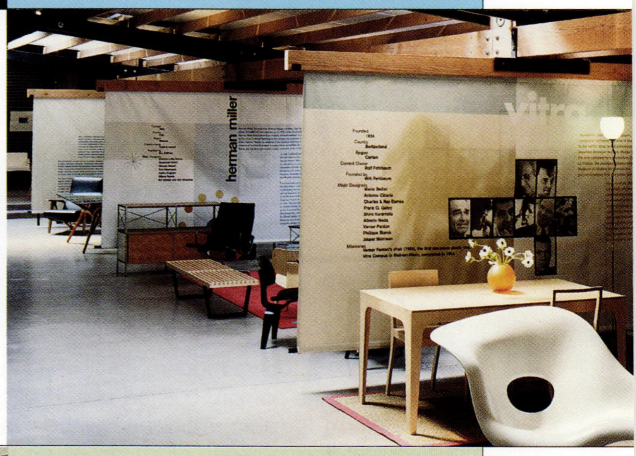
"How Modern Was My Valley: Touring Post-war San Fernando Valley" features significant buildings constructed in the San Fernando Valley from the 1940s through the 1970s. Many of these buildings represent important examples of Modern, Post-Modern, and Googie architecture designed by world-renowned architects. In addition to works by John Lautner, R.M. Schindler, Richard Neutra, Armet & Davis, and Lloyd Wright, the tour highlights other architects, cultural icons, personalities, and industries instrumental in the rapid post-war development of the Valley.

The tour will be aided by a well-researched printed guide and will include docent guided tours at several sites. For details, visit http:// www.valley-tour.com or call 213 623-2489.

arkitektura's unique approach

Arkitektura Showrooms' 15,000-square foot retail space in San Francisco is a cross between a museum display and a design fair—the space is divided into individual manufacturer studios, each delineated by partitions with silkscreened graphics outlining the particular manufacturer's philosophy, history, and notable designers—allowing the shopper an educational stroll through the landmarks of modernism, complete with prices.

Arkitektura Showrooms, 415 565-7200, www.arkitektura.com





kagan's unicorn

Every year since 1996 Vladimir Kagan has reintroduced pieces from his Classic Collection at the ICFF show, this year was no exception. Kagan chose his 1960 *Unicorn* sofa, chair, and end table, all supported on sculptured aluminum pedestals; his *VK Chaise* from 1958; his *Boomerang* coffee table of glass and Guyacan wood from 1955; his minimalist 1973 *Limbus* buffet; and his rarely seen *Tubular* floor lamp of 1971.

Vladimir Kagan Classic Collection, www.vladimirkagan.com

how Modern™ was my VALLEY

Touring Postwar San Fernando Valley

reusing the psfs

Daroff Design has created a 1930s International Style interior for the adaptive re-use conversion of the landmark 36-story PSFS building into the luxurious 583-room Loews Philadelphia Hotel. The PSFS building, originally designed by Swiss architects Howe and Lescaze and completed in 1932, became the headquarters for the Philadelphia Saving Fund Society, and America's first International Style skyscraper.

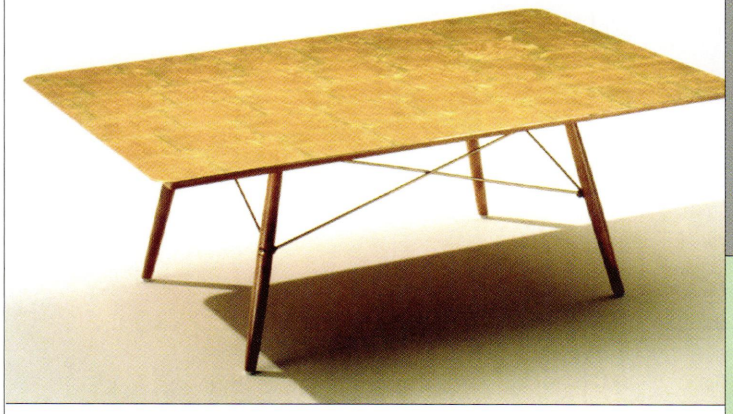
Daroff Design Inc., www.daroffdesign.com. Loews Philadelphia Hotel, 215 627-1200.



news

eames anniversary table

Issued to mark the 50th anniversary of the Eames House in Pacific Palisades, the *Eames Anniversary Table* is a replica of the one which stands in the Eames House living room. With a top of solid brass covered in gold leaf and a clear topcoat, and a base of solid wood with gold powder-coated cross members, the coffee table possesses an understated beauty. Manufactured in a limited quantity of 500, the table is available for $1500 through Deco Echoes Inc. 508 362-3822, www.deco-echoes.com.



z3 squared

The *Z3 Square* table's modern detail and functional elegance is a far cry from the primary-colored plastic offerings which abound for children's furniture. Thinking towards the future, the table's legs adjust from a height of 20 inches up to 23 inches, and the *Ribbon* maple stack chairs are available in 12 or 14-inch seat heights. While the natural maple finish is wonderfully understated and modern, the pieces are also available in a blue, red, yellow, or green transparent finish. *Z3 Square* table, 24" square, $575 natural, $635 colored; *Ribbon* chair, $145 natural, $155 colored.

Deco Echoes, Inc. 800 695-5768, www.deco-echoes.com

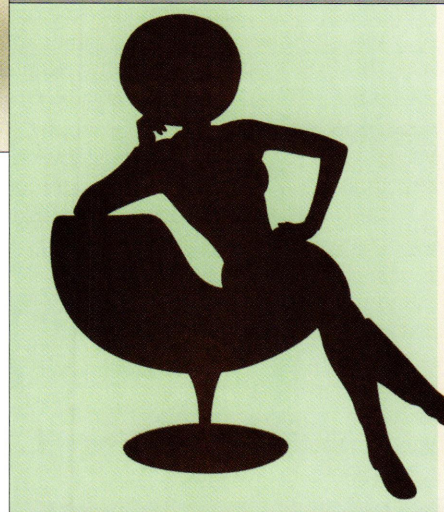




done wright

Wright is a new specialty auction house and gallery dedicated to the 20th century. A collaboration between Richard Wright—a dealer in modernism for 15 years, and Julie Thoma-Wright—an interior designer, the gallery is their shared vision. As a boutique auction house, they plan to explore new areas of the market, not just sell the established icons. Their premiere sale, held June 4, was a notable success—they're sure to see many more.

Wright auction house and gallery, Chicago, IL 312 563-0020, www.wright20.com



chalet family

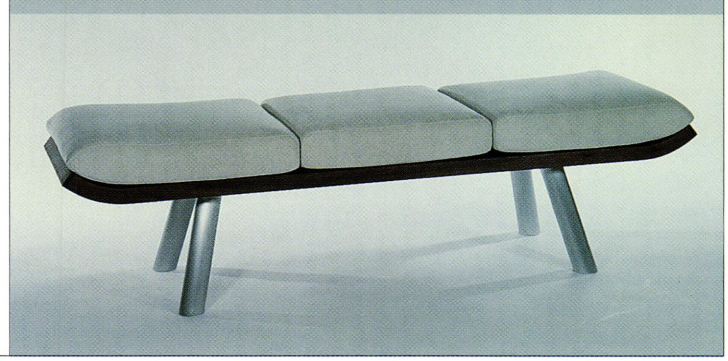
René Albert Chalet was one of the most underappreciated yet arguably greatest typface designers in history. The well-known fashion designer was also the creator of the often-emulated *Chalet* type family. House Industries has reintroduced the *Chalet* family, which consists of 10 unique fonts and silhouettes.

House Industries 800 888-4390, www.houseindustries.com

the stratus series

As a complement to her *State of Mind* rug collection, designer Angela Adams has added the *Stratus Series* of late-century modern furniture designed by Sherwood Hamill to her offerings. Inspired by the aerodynamic form of airplane wings and propellers, the collection combines sensual textures and rich woods with the machine-aesthetic of brushed aluminum. Shown below: the *Love Bench* in walnut with ultrasuede cushions, $3400.

Angela Adams 800 255-9454, www.angelaadams.com



Original Intent

(continued from page 16) To meet the owner's contemporary needs, the structure is the repository of "modern" amenities which include an audiovisual center, a small gym, a bath, and a fully equipped kitchen. With a touch of a button, the building's motorized glass doors, located on all four sides, expose visitors to the elements—a testament to California indoor-outdoor living.

Utilizing the property as a retreat for themselves and their two children, the new Pool House becomes a venue for the family interests that could not have been completely accommodated by the historically-accurate Kaufmann House. Respectfully, the Pool House acts as a modest pavilion for viewing Neutra's greatest masterpiece. ✹

Established in 1989, Marmol and Radziner is a Santa Monica-based architectural design-build firm that integrates architectural design with a full range of construction services. The firm was honored for its work on the Kaufmann House restoration with two prestigious awards, the special 25 Year Award, and a Merit Award for excellence in historic restoration. Both awards were given by the California Council of the American Institute of Architects.

Out of The Frey

(continued from page 24) Francisco seeking a modernist fix in the desert. It has become a salon of sorts in a city not known for its nightlife. Book signings and symposiums on design and architecture have proved so popular that there are ambitious plans for a two-week celebration next February in honor of the 40th anniversary of the Avanti, the revolutionary car created in Palm Springs by Raymond Loewy, the prolific industrial designer who had a Frey-designed house in the desert.

The building's metamorphosis has affected its owners too. "Two years ago I was very shy," says St. Martin, who conducts free tours of the site every Sunday at 4. "Suddenly I'm a spokesman for the building and for Palm Springs."

Carlson and St. Martin no longer commute between Palm Springs and San Francisco. The desert has claimed them full time, just as it claimed Frey 60 years ago. He would have understood their pride in pointing out the subtle warmth and beauty of the building. And he would have relished their own Jungian interpretation of the fish and bird symbolism (the history of evolution contained within one singular building) and that in facing the airport, the gas station looks solidly toward the future. ✹

Cool North

(continued from page 30) explores the expanded definitions of photography and photo-based art works since the 1970s, through the works of Canadians and international artists. ✹



Occa dining table, maple $395

Bella dining chair, $87

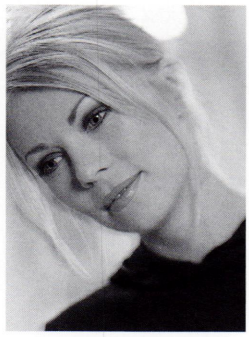
Basic 2 sideboard with glass top and sliding doors, maple, $945

Occa room divider, maple, $815

european living



Occa, sandwich coffee table, beech, $230



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the long weekend

friday night: she has to go out for business—or is it pleasure?

Sleeveless v-neck **sequin top**, Prada, $2,130; **Knit skirt** with gray and white marble print, Nicole Farhi, $230; **Fur stole**, Prada, $240; **Hosiery**, Wolford; Mint ankle **strap shoe**, Prada; Burgundy **turtleneck**, Prada, $540; Fresh blue **wool pants**, Jason Bunin, $395; **Chairs** by Paul Evans

see resources

Photographs: Stephen Wallis
Styling: John Slattery for One
Hair: Mi Ra for Link @ Thomas Zazier
Makeup: Margaret Avery for Stephen Knoll Salon
Models: Ela Peron at Q Models, Nicholas O'Brien at Next
Location: Myron Goldfinger's "Millennium House" arranged through Art & Industrial Design



saturday night: a quiet evening at home—cocktails, conversation

Abstract print **dress**, Bottega Veneta, $740; Chocolate suede knee high stiletto **boot**, Richard Tyler, $765; Lilac cashmere **turtleneck**, Prada, $590; Houndstooth **pants**, Prada, $470; **Sofa** by Saporitti

see resources





sunday night: waiting for friends to arrive—reservations for 4 at 8.

Red taffeta **dress**, Bottega Veneta, $790; **Scarf** tied at neck, Bottega Veneta, $230; Red puffer **pumps**, Norman Smithermann, $400; **Hosiery**, Wolford; Blue gaberdine stretch **jacket**, Prada, $1350; Brown cashmere **v-neck sweater**, Prada, $410; Brown cashmere **turtleneck**, Prada, $540; Stretch gaberdine **pants**, Prada, $400; Brown leather **boots**, Prada, $300; **Sofa** by Saporitti

see resources



monday afternoon: getting ready to do a little shopping in the city

Beaded opalescent **sleeveless top**, Nicole Farhi, $195; Brown suede mid-length **skirt**, Nicole Farhi, $1150; Leather Alta Botta **boot**, Christian Louboutin, $1160; Creme **shirt**, Nicole Farhi, $195; Burgundy/chocolate **pants**, Prada, $470; Ostrich skin **belt**, Prada, $316; **Sofa** and mirrored **table** by architect Myron Goldfinger

see resources



monday night: dinner out—or perhaps we should stay in?

Gray knit **transparent top**, Nicole Farhi, $295; Sequin **skirt**, Prada, $8510; Plaid **wrap** with burgundy fur trim, Burberry's; Orange plaid **sweater**, Burberry's; Orange **shirt**, Jason Bunin, $175

see resources

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Right: Verner Panton *VP-Globe* hanging lamp, $5500 at Wright auction's premier sale. **Below:** This rare prototype *DCW* chair with armrests, one of only three thought to have been assembled and possibly the only one left in existence, realized the world-record price of $107,000 at Los Angeles Modern Auctions



up on the block

Unprecedented items were offered this quarter at auction, including that masterpiece of modern architecture—the Rockefeller Guest House

skinner's 20th century

A Frank Lloyd Wright table led Skinner's auction of 20th century furniture and decorative arts held June 3. The table, made in 1915 for the Sherman Booth residence in Glencoe, Illinois, surpassed all expectations, selling for $85,000. Other highlights in furniture included a *Womb* chair and ottoman designed by Eero Saarinen that sold high for $1380, and a *Grasshopper*-style armchair that brought $1265.

Selections in art glass included two paperweight cologne bottles designed by Frederick Carder, c.1930, each with a faceted stopper in a heavy walled bottle of deeply engraved crystal, that realized $4600 and $4313. Other Steuben offerings included a Carder decorated *Verre De Soie* footed vase that sold for $2185. Also notable in art glass selections were a René Lalique *Cariatides* vase that garnered $4600, and a Quezal floriform vase which sold high for $3450. (All prices include 15% buyer's premium)

wright's premier auction

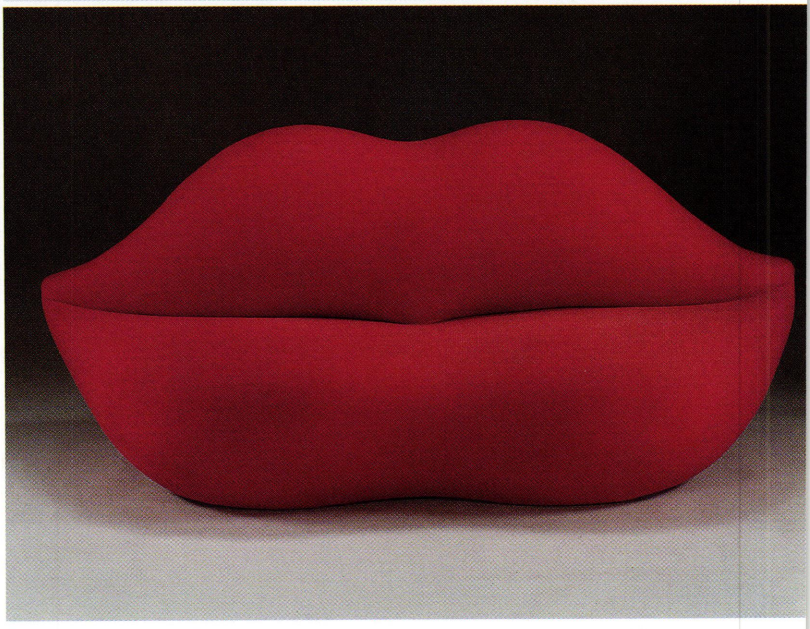
Wright's premier auction was a notable success. With over 90% sold, the sale exceeded expectations grossing over $400,000. As a small startup auction house such results are impressive. There was active bidding from both floor and phone. Highlights included a fine George Nakashima cabinet which sold for $20,700, over double the high estimate. A rare Piero Fornasetti cabinet sold for $21,850. A fine Charles Eames *LCW* with original leather upholstery realized $6900. A tabletop sculpture by Harry Bertoia reached $13,800. An Ico Parisi console table made in Italy in the 1950s garnered $8050. A Verner Panton *VP-Globe* showed that interest is growing for the better >

Clockwise from right: An occasional table by Fontana Arte, c.1934, $14,000 at Christie's Important 20th Century; *Marilyn* settee by Studio 65 for Gufram, c.1972, $13,513 at Christie's East's 20th Century; Edgar Brandt's *L'Oasis* screen set a world record price by realizing $1.9 million at Christie's Masterworks; At $51,750 this Georg Jensen sterling silver bowl was the top lot at William Doyle's Belle Époque sale









designs from the 1960s—this hanging lamp sold for $5500, nearly twice the low estimate. (All prices include 15% buyer's premium)

william doyle galleries' belle époque

William Doyle Galleries presented a variety of fine and decorative art treasures at their Belle Époque auction on June 7. Embracing the opulence of the *fin de siècle*, the sale featured 19th and 20th century paintings, drawings, fine porcelain, sterling silver, furnishings, and carpets. A painting by Henry T. Cariss (*Contentment*), a relatively unknown American artist, sold for a world record of $32,200.

The bronzes offered in the sale attracted much bidder interest, in particular, works by Demetre Chiparus and Antoine-Louis Barye. Chiparus was one of the Art Deco movement's greatest sculptors who perfected the "chryselephantine techinque" of combining bronze with ivory. An example of his work featured in the sale was a gilt-bronze standing woman drawing her nightgown to her eye that fetched $4025. Barye was a prolific French sculptor, primarily of animals, known as the "father of the Animalier school." At the sale, his bronze of a *Lioness of Senegal* sold for $14,950, and a *Tiger with Doe* sold for $12,650.

Sterling silver by Georg Jensen was pursued enthusiastically by bidders. According to Eric silver, William Doyle Galleries' Decorative Arts Specialist, the market for Jensen silver has really "taken off." He attributes the success of these pieces at auction to the long-standing reputation of the company and their emphasis on exquisite craftsmanship, as well as the simple elegance of the designs. The top lot of the sale belonged to a magnificent Jensen silver bowl with pendant grape clusters. It brought $51,750 against an estimate of $20,000-30,000. Competition was also lively for the cover lot, a Jensen sterling silver tea and coffee service from 1930. In the *Cosmos* pattern, this simple and elegant service realized $24,150.

christie's east's 20th century

Of Christie's East's June 7th sale, Beth Vilinsky, Christie's East 20th Century Decorative Arts Department Head, said, "We are pleased with the results of today's sale, which were consistently solid throughout. We saw quite a bit of activity from first-time international buyers and particularly strong prices were achieved for the best offerings of Tiffany, Art Nouveau, Arts and Crafts, bronze and ivories, and post-war furniture. An exquisite example of *Cire Perdue* glass by

Rene Lalique soared to $25,850, more than tripling its pre-sale estimate."

Additional highlights included the number two lot of the sale, a Nakashima dining table and six *Conoid* chairs, 1965, which also brought $25,850. A Richard Meier black lacquered dining table and eight armchairs for Knoll, c.1981-82, realized $23,500. A kidney-shaped leather veneered and ebonized burlwood coffee table by Samuel Marx for Quigley, c.1948, realized $8,225. *Marilyn*, a polyurethane foam and red stretch fabric settee molded in the form of a pair of lips, created by Studio 65 for Gufram, c.1972, rocketed to $13,513 over a pre-sale of $2,000-2,500. An *ESU 200* storage unit from 1952 also did well, selling for $5,288 over an estimate of $2,000-3,000, as did a Knoll *Barcelona* salon suite, c.1960s, which garnered $8,813 over a pre-sale of $2,500-3,500.

christie's masterworks

Christie's Masterworks: 1900-2000 sale, held June 8, included everything from the Art Nouveau elegance of Charles Rennie Mackintosh to the aerodynamics of 1930s streamlining and pieces by such contemporary designers as Michael Graves and Marc Newson. The highlight of the sale, Edgar Brandt's *L'Oasis* screen—a monumental iron and brass five-panel decorative screen, c.1924—achieved a world record price for an Art Deco object at auction, realizing $1,876,000. Additional auction records were set by a rare c.1919-1920 cast bronze armchair, *Model No. 1793*, by Armand Albert Rateau, which now holds the world auction record for a 20th century chair by commanding $666,000 from an anonymous buyer. An Eileen Gray lacquered console table from 1923 set a world auction record for the artist, selling for $534,000; and a bronze and marble Heron console by Albert Cheuret, c.1925, also set a world auction record for the artist by garnering $220,500.

Among contemporary works, a prototype wrought-iron *Spine* chair by Andre Dubreuil, 1988, realized $28,000; and Marc Newson's *Event Horizon* aluminum table, 1992, fetched $52,000 over a pre-sale of $25,000-35,000.

auctioning the rockefeller guest house

The June 8 sale at Christie's Rockefeller Center culminated in fierce bidding for a two-story Manhattan townhouse designed by Philip Johnson in 1950 for Mrs. John D. Rockefeller III, which sold for $11,116,000, more than double its pre-sale estimate of $5 million. A masterpiece of modern architecture, the Rockefeller Guest House, as it is known, exemplifies the successful union of the townhouse tradition and the International Style. Sold by Christie's Realty International, Inc., it was the first sale of its kind > 50

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Line Vautrin, brooch, gilded bronze, enamel c.1950





Auction Review

(continued from page 49) offered by the firm.

"I'm naturally pleased to know that at last I'm recognized as a good architect," quipped Philip Johnson after the sale.

christie's important 20th century

The June 8 sale of Important 20th Century Decorative Arts at Christie's rounded out the two-day 20th century sales event at Christie's which included the Masterworks sale, the Rockefeller Guest House auction, and this sale of Important works. Highlights from this final sale included a world auction record which was set for the artist William Russell Flint, whose oil painting *The Kite Flyers*, c.1925, realized $424,000. An Edgar Brandt wrought-iron firescreen, c.1925, sold for $35,000. A black lacquer low table by Jacques-Emile Ruhlmann, c.1925, brought $42,000. A glass and metal occasional table by Fontana Arte, c.1934, realized $14,000. One of the more unusual items to be put up for auction—a black marble wash basin by Jean-Michael Frank for the apartment of Templeton Crocker—garnered a surprising $52,000 over a pre-sale estimate of $18,000-22,000.

lama's eames auction

On July 9th, Los Angeles Modern Auctions (LAMA) once again achieved world record prices for mid-century designs—this time for five separate designs by the office of Charles and Ray Eames. Offered in the special Eames auction were rare prototype chairs, early production designs, photographs from the collection of John & Marilyn Neuhart, and unique items such as an animation cel and fabric samples.

After intense bidding between the phone and floor participants, the prototype DCW with armrests realized $107,000 (est. $70,000-80,000), a first for a post-war chair by Charles Eames. The highest previous price for an Eames dowel leg table was $2800, the example offered in this sale realized $10,350. The previous record for an *ESU* was $29,700; LAMA's example realized more than double at $70,700. A *Sea Things* fabric panel designed by Ray Eames for Schiffer prints, c.1948, realized $6,900, breaking the previous auction record of $715. A set of six *DKR-1* or *Eiffel Tower* chairs realized $10,063 ($1677 per chair), surpassing the previous record for individual sales of $1,150.

Also offered in the special auction were vintage photographs by Charles Eames, Herbert Matter, Don Albinson, and other Eames Office staff members. These photographs were from the collection of former office member John Neuhart. The photographs did exceptionally well, with all 29 offered being sold and realizing a total of $48,358. ✺



illustration anja kroencke

november 2000, issue 34

predicting the future classics

the new moderns

richard neutra—complete works

neutra and schindler: consonance and dissonance

tischler house by r.m. schindler

freedman house by richard neutra



This page: Campana brothers' 1993 cord-strung *Vermella Chair* by Edra. **Opposite page:** Marcel Wanders' *Foam* vase, 1997, Droog Design/Rosenthal, is created by dipping a natural sponge in liquid slip porcelain. The sponge is destroyed when the vase is fired in the kiln, leaving just the porcelain structure behind



predicting the future classics

Which of today's products will be collectible 20 years from now and why? Of course, the future is impossible to predict, but **Mel Byars** takes all known variables into account to produce a list of the present most likely candidates

Not only does Alberto Alessi have a favorite design but his public admission of a preference is also astonishing. Of all the hundreds of products made by his family's eponymous 80-year-old firm, the director's first choice is *La conica*, the architectonic coffee maker by Aldo Rossi and the late architect's first foray into industrial design. Illustrating how times change, Alessi recalled for the editors of British *Elle Decoration* (July 2000), "...it's one of the icons of the '80s ... so innovative at the time ... considered very strange, people really weren't ready for it." But, as a seminal object, "It paved the way for the cartoon-like '90s designs from people like Philippe Starck."

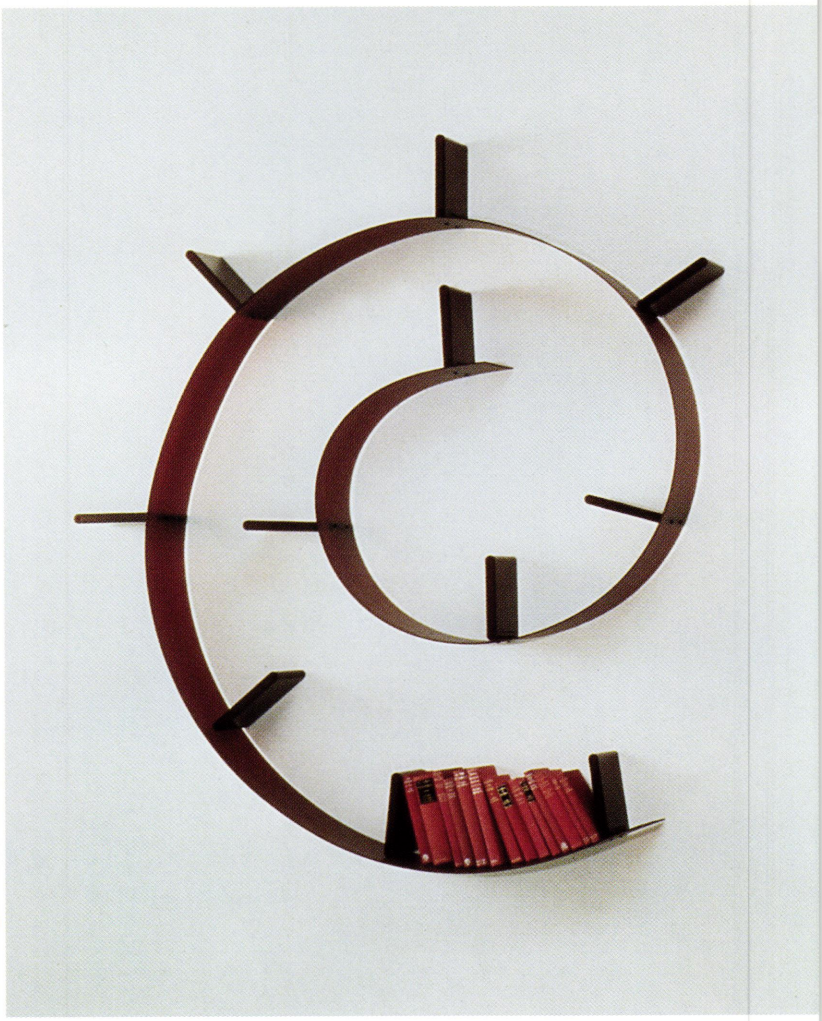
La conica of 1980-83, as well as Richard Sapper's little-known 1993 *Bandung* tea maker, also by Alessi, are highlighted here because they might partially serve to answer the question: Which of today's products will be collectible 20 years from now and why? Of course, the exercise of delving into the future is essentially folly since the future is continually being shaped by exigencies that are impossible to predict in the present. The future—essentially the illusion of a point in time that never arrives—is composed of sequential events and new ideas that are stacked one on top of the other like pancakes. The newest pancake that is about to happen—or the future—is composed of some new elements while inheriting all the elements of the pancakes beneath. And so it is that numerous variables will come into play 20 years from now in the determination of what might become collectible and what might not.

In fact, most of the rosy prognostications made at past World's Fairs did not happen, were far too optimistic, and predicted almost none of the subsequent dire consequences resulting from the scientific and technological developments of the day.

So go ahead and collect objects whose values may increase, and don't worry about the crassness of the approach. After all, for centuries, rich people who buy paintings and antiquities have shamelessly concerned themselves with future value. But never sacrifice the acquisition of objects that you like for objects you acquire for purely raptorial reasons. If amassing a collection isn't fun and doesn't enrich your life, turn to another pursuit that sparks your passion. And, if you buy something and store it for future sale, the cost of repository may far exceed its prospective value, especially for large works.

If you are not a recognized authority on design in general and new design in particular, look to those who are. Follow the example of John D. Rockefeller 3rd, who collected Asian art. He was not only fortunate enough to afford the advice of a specialized art historian but also rich enough to hire him as a full-time curator. Yet, keep in mind that the Rockefeller collection was a personal one, not his adviser's. Even though there are people who will give you free, valuable advice, others, like some dealers and auctioneers, may offer misguided or not-quite-honest guidance. Even auction catalogues sometimes provide incorrect dates, provenance, and other informa- >





These products are distinctive. They make unique statements within the historical perspective of the advanced voices of the moment—uttered neither too soon nor too late—and have the stamp of approval of the popular and professional design press and museum curators

tion—innocently or knowingly. And there are knowledgeable journalists, like Arlene Hirst of *Metropolitan Home* magazine, who suggests, "Anything by Philippe Starck or Droog will eventually be valuable." Eventually, you will need foresight of your own, for example, to buy one of Starck's crystal vases by Daum in 1988; it's a prize today.

On a list of reputable dealers, Murray Moss's name might be found at the top. As the proprietor of the Moss store in New York's Soho, his impressive inventory speaks the language of collectibility, and his knowledge of design history is exceptional. The indefatigable vendor leaves no stone unturned, is known for customer handholding, and displays products as if they were in a museum. Surely, there are others like Mr. Moss—but certainly few.

Solely as examples—and, no, they are not cheap—here are some 1990s items designed by members of the cutting-edge Droog group of Holland to be found at Moss: Marcel Wanders' *Knotted Chair* ($2,150); Wanders' sponge-porcelain vase for Rosenthal ($350); Jurgen's old, existing chairs covered with a PVC film ($4,050 –6,725); Rody Graumans's *85 Lamps* chandelier ($1,500); and, particularly notable, Tejo Remy's *You Can't Lay Down Your Memories* chest made of previous-used drawers ($13,250)—every chest is somewhat different.

And these examples are designed by others: the Campana brothers' 1993 cord-strung *Vermella Chair* by Edra ($3,635); Gaetano Pesce and Claudio Cicchetti's reintroduced 1987 *I Feltri* chair by Cassina ($3,065).

These products are distinctive. They make unique statements within the historical perspective of the advanced voices of the moment—uttered neither too soon nor too late—and have the stamp of approval of the design press and museum curators.

But many of the distinctive products of the past that have been reentered into production may not favor collectibility. For instance, it is difficult to guess the future value of the current version of the 1954–55 *Marshmallow Sofa* by Irving Harper of the George Nelson office—out of production since 1965—or Nelson's slat benches, both now being made once again by Herman Miller. The same holds true for much of the current lot of Eames and Noguchi furniture. The originals, of course, demand premium prices; a rare original Harper sofa, for example, might demand up to $20,000.

If you need black-and-white parameters to help you determine collectibility, there may be none. Some products that have been "reedited," as Europeans call the practice, may break the rule of objects that are undesirable "reproductions." Unlike the Herman Miller wares, the *Modern Classics* line of 18 different lamps, produced in the decade-and-a-half period from 1959 to 1975 by Artemide may be the exception. These reintroduced versions of distinguished 20th-century designs are being made with the same materials and processes as the originals. The prices are reasonable, good for collectibility. The numbers being made are probably low, and production may be discontinued at any time. These models stand out: Gio Ponti's 1969 picture-frame *Fato*; Livio Castiglioni and







Opposite page, left: Aldo Rossi's *La conica* coffee maker by Alessi, 1980-83; **Right:** Ron Arad's *Bookworm* bookcase by Kartell. **This page, clockwise from top left:** *Bandung* tea maker by Richard Sapper, 1993; Livio Castiglioni and Gianfranco Frattini's *Boalum* light, 1970, by Artemide; Tejo Remy's *You Can't Lay Down Your Memories* chest, 1991

Gianfranco Frattini's snakey 1970 *Boalum*; Gae Aluenti's armor-like 1975 *Patroclo* lamp.

Other products by Italian manufacturers with potentiality—suggested by Ivan Luini, the design entrepeneur active in New York—are Pietro Chiesa's *Cartoccio* wavy glass vase, should its 75-year-long production be discontinued, and Ron Arad's new *Bookworm* bookcase by Kartell. And, concerning nationality, products that are popular and desirable in one country may not be in another. However, all the objects by the Memphis group and likewise all the work of its ringleader Ettore Sottsass are valuable on an international scale.

Enlightened manufacturers who produce ranges of furniture with built-in collectibility upon introduction are uncommon. So it is that Rolf Fehlbaum is a rare bird. Had you acquired examples of the widely publicized but little-purchased furniture of more than a decade ago produced in small quantities by his firm, Vitra, you would have acquired a valuable cache of seating by Scott Burden, Ron Arad, Borek Sipek, Shiro Kuramata, and others.

Besides Moss and other haute-design stores, museum curators are another source for clues concerning future collectibles; yet, they would no doubt reject the suggestion that they are amassing "collectibles," a pejorative term in high-culture circles. When a French curator preferring anonymity was asked what she considered in current product to have future value, she replied, "Everything by Cappellini—then and now." >





Some products that have been "reedited," as Europeans call the practice, may break the rules of collectibility against "reproductions"

In every annual volume of *The International Design Yearbook*, there's a list of the current acquisitions of design museums in the U.S. and Europe. The smattering provided here of curator choices has been liberally excerpted from the 2000 edition of the *Yearbook*. (The museums, of course, also collect vintage design, not included here.) You will notice that some objects are inexpensive and, due to an absence of communication among curators, there is great repetition in the various collections, but the repetition validates consensus. Except for Cini Boeri's and Kuramata's chairs and Starck's colander by Alessi of the late 1980s—all sure bets—the other items were designed in the 1990s:

Musée des Arts Décoratifs, Montréal
Boeri's *Ghost* glass armchair by Fiam Italia
Pesce's *543 Broadway* and *Feltri* chairs by Cassina
Rashid's *Aura* chair by Zeritalia
The Boyms' *Use It* plastic containers by Authentics

The Museum of Modern Art, New York
The objects mentioned above by Droog designers
Kuramata's rose-embedded Plexiglas *Miss Blanche* and *How High the Moon* armchairs

Brooklyn Museum of Art
Rashid's *Kid Chair* and *Planar Couch*, both by Fasem
Shigeru's *Dear Vera Clock* by Alessi

The Chicago Athenaeum
Bellini's *Bellini* chair by Heller
Seger Design's *Materia* flatware by WMF
Wähström's *Cosmos* glass series by Kosta Boda
Meinecke's rug and Tick's fabric, both by Herman Miller

Stedelijk Museum, Amsterdam
A collection of lighting by Ingo Maurer

The Oslo Museum of Applied Arts
Starck's *Max-le-chinois* colander and *Poe* radio by Alessi

Röhsska Museet, Gothenberg
Objects by Dansk and glassware by Orrefors and Kosta Boda

National Museum Stockholm
A line of kitchen- and dinnerwares by Dahlström, Lindfors, Citterio, and others for Hackman

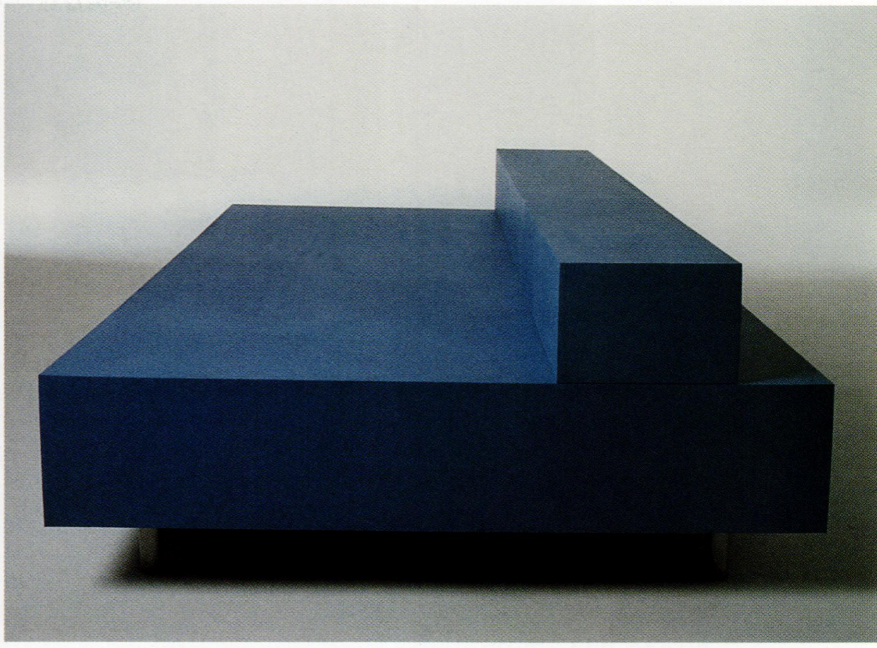
Victoria and Albert Museum, London
Jongerius's *Soft Vase* by DMD
Arad's *The Soundtrack* CD holder by Alessi

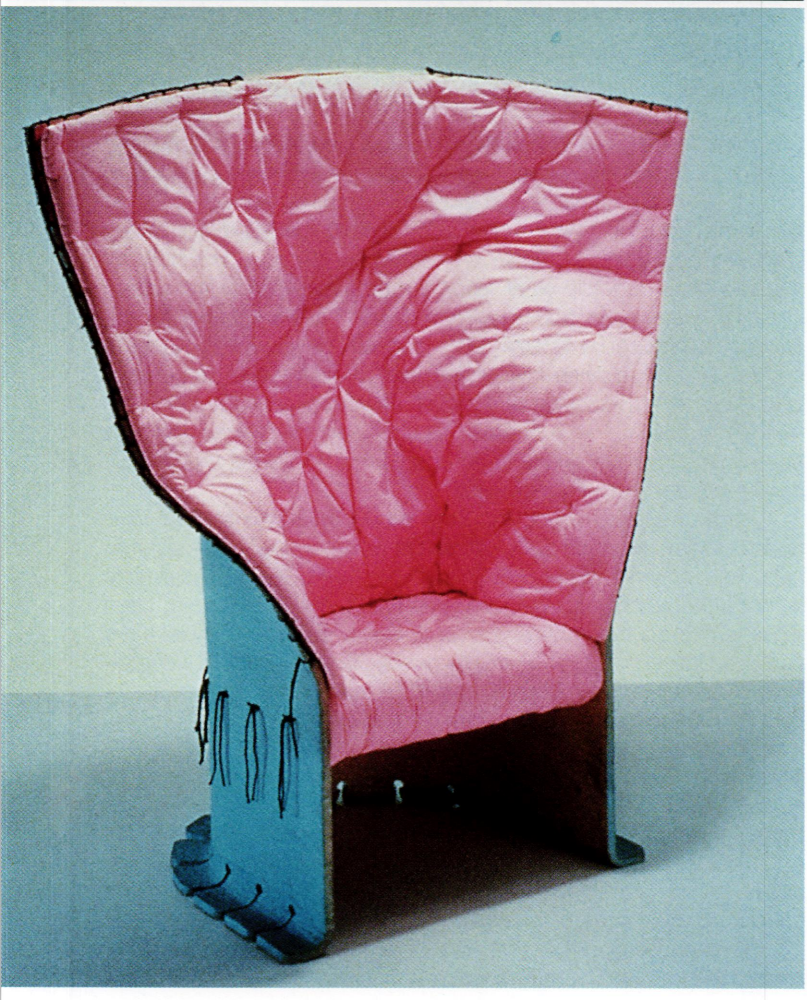
A number of museums are acquiring products by Apple and other electronics firms, but, unless your specialty falls within this area, it is best to stay away from computers, recorders, TVs, and the like.

In the process of amassing your own collection, you will face both lucky and unfortunate, impossible-to-predict circumstances. Some may transform your choices into objects of more value than you could have imaged. An incident from the recent past is the decision of Herman Miller and Knoll to discontinue, due to ecological and political forces, the use of Brazilian rosewood. Their substitution of walnut in the Eames lounge chair and ottoman and in Mies van der Rohe's daybed-chaise made the former versions much more valuable than they might have been—may your adventures be as lucky as this one. ✺



Opposite page, left: Tom Dixon's *Loop* chair by Cappellini. **Right:** Pietro Chiesa's *Cartoccio* wavy glass vase. **This page clockwise from left:** Marcel Wanders' *Knotted Chair*; Martin van Severin's 1998 *Blue Bench* sofa; Gaetano Pesce and Claudio Cicchetti's reintroduced 1987 *I Feltri* chair by Cassina





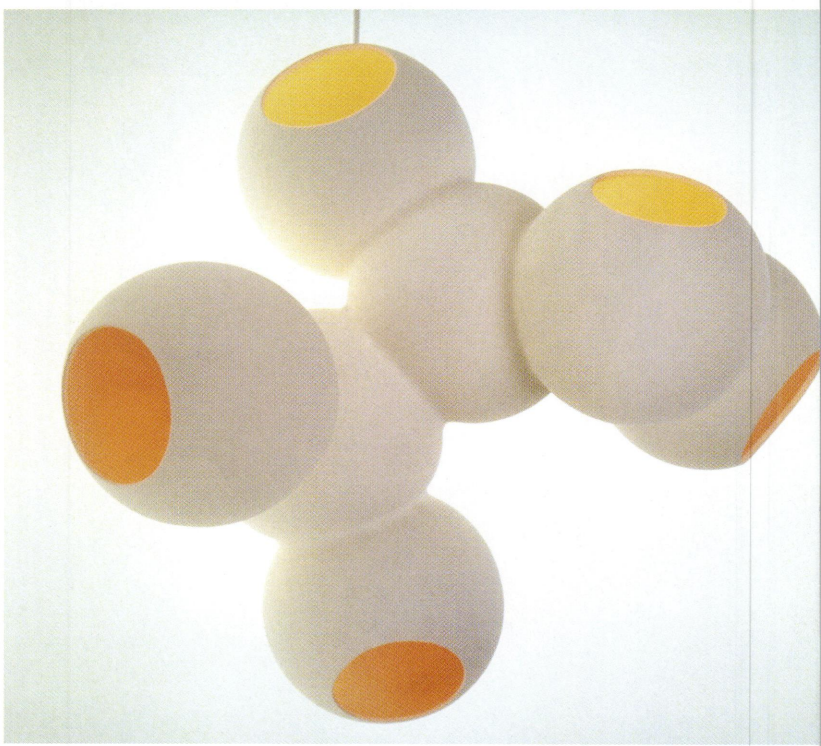
collectibility enhancements

- Production in small quantities, or even rare, but large enough to garner recognition, like Marc Newson's *Lockheed Lounge* chaise lounge, recently sold at auction for $50,000 (originally sold for $10,000)
- Prototypes of famous pieces, like the 1970 *Joe* lounge chair prototype by De Pas, D'Urbino, and Lomazzi in the Cooper-Hewitt Museum
- Other unique (or "one-off") objects, like the metal chairs of Ron Arad that now sell for well over $40,000
- Famous objects in low-production (or "limited-batch") numbers, like Michael Graves's *Mickey Mouse* kettle, glass by the Memphis group, or silverware by Lino Sabattini
- Well-made objects in precious materials by established firms and designers, like the tabletop objects produced by Cleto Munari in Italy or Sottsass's 1980s ceramics by Bitossi that are still inexpensive
- A knowledge of the overall history of design, augmented by subscriptions to respected design journals (not women's magazines) and auction catalogues
- A collection within a narrow scope, like only lamps, only glass, or objects by a single designer

collectibility detractors

- Objects that show signs of wear, including stains, abrasion, and discoloration
- Most refinishing methods, including new paint, plating, and upholstery
- Objects in materials, such as unstable foam or plastic film, that deteriorate with time, like the foam in Cini Boeri's 1971 *Serpentone* sofa and possibly Martin van Severin's 1998 *Blue Bench* sofa
- Inflatable products or similar objects that tend to be perishable, like the 1967 *Blow* chair by Zanotta
- Objects produced in the millions, like Michael Graves's whistling kettle and Starck's *Juicy salif* lemon squeezer, except the 24-karat-gold-plated version
- Inexpensive objects with dubious futures and low production values, like Graves's products for Target—exception for his new black cordless telephone
- Purchases made by whim, with a lack of knowledge and understanding of the piece and what it represents, or those outside the parameters of your collection
- Consultation with so-called experts who may lack honesty or knowledge
- Generally, reintroduced products from the past whose production values have been changed, like the chairs by Verner Panton and Pierre Paulin now produced by Habitat (sold only in Europe) or ersatz Eames and Nelson furniture not by Herman Miller
- Improper storage, poor conservational methods, and ignorance of established archival practices





the new modernists

Echoes sits down with David Shearer, founder of the groundbreaking showroom Totem which has been a pioneer in the promotion of contemporary furniture and product design, to find out his short list of the most significant contemporary American designers working today. Text by Akiko Busch

TOTEM—an acronym for The Objects That Evoke Meaning—was established in 1997 by David Shearer in lower Manhattan as a showroom for new furniture and product designers, and since then, has functioned both as an exhibition space and design lab. The store has been groundbreaking as well in how it markets work and reaches its consumer public—now via three showrooms, a magazine, a website, and soon, a TV pilot. Asked to compile a short list of contemporary American designers whose work is especially significant, Shearer rattles off 14 names, and is certain then that his catalogue of talent has been too exclusive. All of which reflects a condition of excess in contemporary furniture and product design, a lively and flourishing movement of which Totem may very possibly be the epicenter.

Shearer's roster of talent is made up of designers whose work is individual, voices recognizable. "These designers approach their work as one would approach music or art," says Shearer. "Each is producing a body of work that has a clear identity." Not surprisingly, his list is headed by Karim Rashid whose signature "sensual minmalism" has given new form to such ordinary objects as chairs, coffee tables, wastebaskets, snow shovels, and telephones. Rashid's scrupulous attention to emerging technologies and new materials is tempered by humor, and the result is a body of work that is both technologically sophisticated and beautiful.

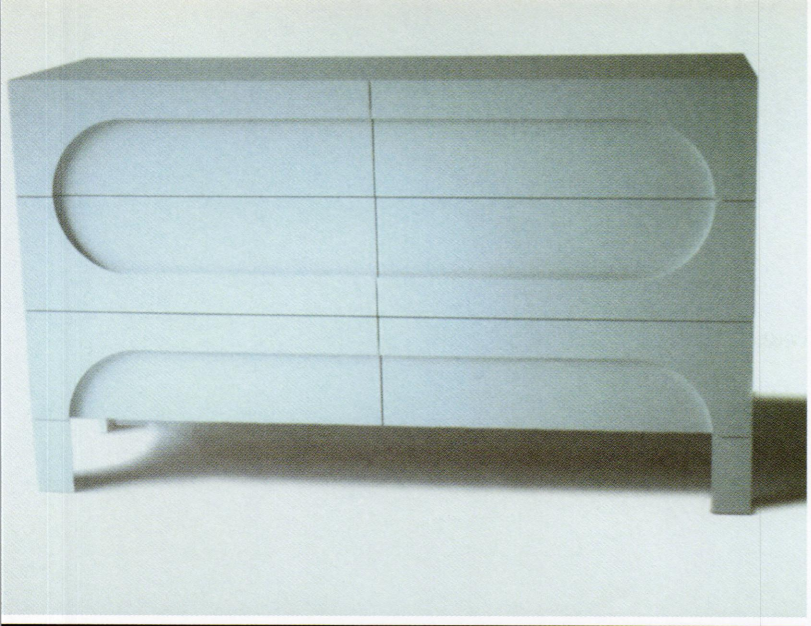
Material investigations are a consistent theme among these new modernists. Ross Menuez's student aspirations to join NASA have been subverted into work in stainless steel often paired with less expected materials—such as the woven surgical tubing used for the seating of his Raffia chair. Bakelite, rubber, and foam might also be used in conjunction with steel in Menuez's progression of inventive intersections of material. David Khouri is equally unpredictable. In Shearer's view, Khouri operates with a dual personality. "On the one hand, he's finding innovative ways to apply materials and processes, using laquers and acrylics, soft-skinned foams, in new ways. But at the same time, he has an affinity for natural materials like wood, steel. So he's going in these two directions at once, and how he resolves the conflict is what leads to the innovation in his work." Likewise, Harry Allen "repurposes materials." In his lighting, for example, he has used a ceramic foam originally developed for filtration systems. Allen is also an interior designer, and his spatial sense conveys a similar appreciation of material. Allen approaches interiors as "a living organism," says Shearer. "He considers sightlines and how one experiences the space in an approach that seems tactile on a cerebral rather than physical level."

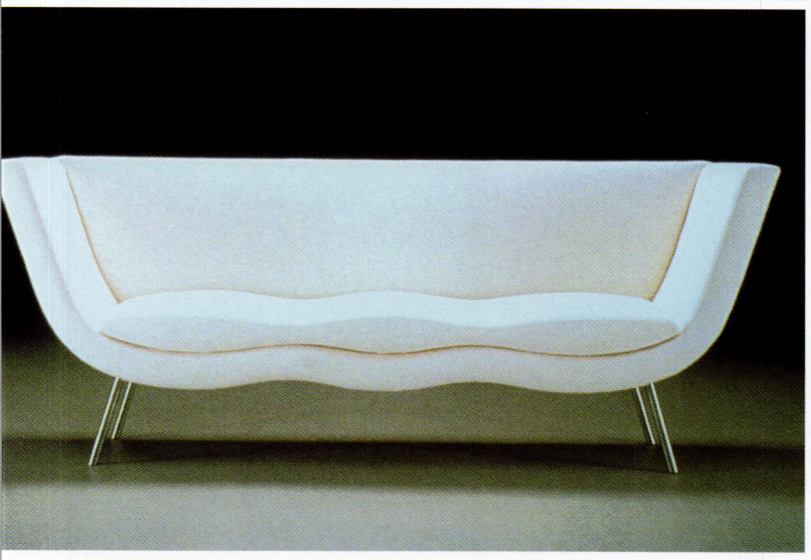
Shearer singles out Mike Solis as an intuitive designer who doesn't "think so much about products as much as he considers a need and how to respond to that." The spare, simple, geometric work he then produces answers such needs and in doing so, often looks to mid-century modernism for its cues. Eames and Nelson are particular influences here, but Solis pushes the mid-century sensibility into the future, and Shearer suggests that it is the interaction of past and future that gives his work its creative tension.

The work of ceramist Jonathan Adler also suggests a retro sensibility with a future spin. Adler's sensuous forms and crisp geometric patterning, often in relief, are applied to everything from vases, bowls, and lamps to pots, plates, pitchers, and mugs. Since 1997, Adler has also been producing textiles, alpaca rugs, throw pillows, and totes, all featuring the bright colors and geometric patterning consistent with his retro sensibility.

Christopher Deam's work is simple, straightforward, modular; an architect, Deam refers to the "reductive detailing" of his work

PHOTOGRAPHS THIS SPREAD COURTESY TOTEM







Opposite page, left: Nick Dine's *Cyborg* sideboard of anodized aluminum and walnut. **Right:** *Polyp* hanging/standing lamp by Marre Moerel. **This page clockwise from below:** *Defender* stools of ultra-leather and steel by Michael Solis; Screen by Ross Menuez; Galerian *Wowo* sofa by Karim Rashid; Christopher Deam's reductive dresser



which might read as plain if it weren't for its unusual color palette that includes chartreuse, eggplant, crimson. Likewise, the crisp, geometric forms of Nick Dine's enamel-coated metal furniture is brightened considerably by primary hues. Dine uses common materials—wood, aluminum, steel—and strives for efficiency and function, but workmanship, color, and the occasional sculpted form throws a soft curve to his carefully established minimalism.

A number of these designers are also working with an egalitarian ethos, finding ways to make their work accessible and affordable to a broader public. Marissa Brown, for example, has used stainless steel and wood laminates to focus on production-based pieces, while Ali Tayar states that his work "hews to the modernist ideal of design that can be mass-produced and truly affordable and yet meet a rigorous set of aesthetic criteria." Tayar works for individual specific design solutions that may have broader, generic applications: shelving and panels for a custom library, for example, served as prototypes both for a system of mass-produced wall-mounted shelving hardware and a prefabricated partition system.

A number of these artists come from a background in the arts, and how that is translated, applied, or otherwise subverted gives the work its edge. Marre Moerel's pieces, says Shearer "are art products that are still functional and afffordable. She's Dutch, and has those qualities that are what's great about the Netherlands, a sense of safety. But her work in New York has really blown out in shape and in form. She works with natural materials like wood and ceramic in an improvisational, spontaneous way. And the pieces have this human quality that is sculptural and just visually beautiful."

Michael Randazzo's background in sculpture is apparent in the structural logic of his pieces. The work, largely in steel, aluminum, and plastic, is elegantly engineered and often reductive in form, investigating the fundamental logic of weight and support. Likewise, > 84



Edgar J. Kaufmann House
(Desert House), 1946-47
One of the century's best-known houses, the Kaufmann House by Richard Neutra is located in Palm Springs, California, the queen of Hollywood getaways. The 3,800-square-foot Desert House was the first Modernist grand villa here, an unabashed social extrovert in this "grandiose waste," in Neutra's words. The arms of its pinwheel plan push out into the desert, silver during the day, glowing at night, immortalized by Julius Shulman

Text by Barbara Mac Lamprecht
Photographs by Julius Shulman
Excerpted with permission from the title
Richard Neutra—Complete Works by Barbara Mac
Lamprecht, published by Benedikt Taschen

richard neutra—complete works

A common critique of Richard Joseph Neutra's (1892-1970) work can be summed up as, "If you have seen one Neutra house you've seen a thousand." In a way the critique is correct. Neutra's work is a methodical search for a supple, organic algorithm for living, not a series of dramatic one-offs. If you have seen one Neutra house, good; if you have *experienced* one, you've witnessed a hypothesis being tested. Neutra's architecture is an equation, a methodology refined to respond to three variables: the site, the client, and the budget.[1] Of course, there are shifts and developments in a career which began with a TINY but telling post-and-beam wooden hut, the Officers' Tea House of 1915; continued with the ribbon-windowed white volumes of the 1930s; and ended with his Constructivist compositions of lines and planes rendered in glass, steel, and wood. Some dwellings express a coalescence in thinking more profoundly THAN OTHERS, such as the notable Kaufmann Desert House in Palm Springs. Here the variables indeed had changed: a highly sophisticated department store magnate, a desert site, a generous budget. Julius Shulman rendered it immortal. However, there is comparable brilliance such as this in many houses: Bucerius, Cole, Chuey, Oyler, Perkins, Rados, Singleton, Taylor, Kemper ... the list goes on. There is a much shorter list for houses, many never published, that are stolid and disappointing in their curiously awkward internal plans, but nonetheless never fail to reveal a few powerful moments. Make no mistake, even a banal Neutra house is still like dark, rich top dirt, a soil open enough to air and light and water to support abundant life, unlike the "airless clay" of most housing stock. And the details for each of these houses that look so simple in their clarity required exceptional intelligence to design and to get built.

One cannot understand Neutra's intentions for his system without understanding his view on nature. Simply, humanity is not something "Other" than nature, but one *aspect* of it. As he writes in *Nature Near*, "The universe of which we are a part is a dynamic continuum. It extends from the most distant galactic systems into our atmosphere, biosphere, and terrestrial mantle, wafting even deeper into an energetic array of molecular and subatomic events that configure all matter, motion, and mind. Our skin is a membrane, not a barricade, and these universal processes reach through it, locking into our innermost vitals. The most remote contours of the cosmos are not just 'out there somewhere' but causally interlaced with the nearest and deepest folds of our interior landscape." For Neutra, the architectural implications were profound. His self-assigned task was to understand the human in order to build a "shell" robust enough to respond to a human's complex needs.

sacred places in the home

Frank Lloyd Wright's architecture emphasized the hearth as the nucleus of the home. If there is a comparable sacred spot in a Neutra house, it is the terrace, preferably a terrace with radiant heating, so that the relationship between indoors and out becomes charged with ambiguity. The conventional opaque boundary between indoors and out *must* be reduced to a thin plane of glass so nothing can interfere in that potent and primal relationship, whether IT BE the benign landscaping of suburbia or the terrifying grandeur of the Swiss Alps, as can be seen in the 1964 Rentsch House, where there is no vertical railing to stop a plunge from the terrace into the abyss. Rather than designing a *place*, Neutra designs *transitions* and *relationships* between site and building.[2] That does not mean Neutra's dwellings have no sense of place. He always talked about the important human need for "soul anchorage" and for harnessing each site's *genius loci* in creating it. Like any other creature, we humans must know where home is, but because humanity is not in opposition to nature but part of it, "home" is more of an area: a constellation of planets rather than a single sun. A Neutra house may indeed be formally "pure" compositionally, but it is that partnership with its site, that "exultant dance of interconnectedness," which gives both the house and the site a richer meaning.[3]

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generic details for unique dwellings

Neutra refined a family of details over decades. Some details, such as metal casement windows, remained a permanent element in Neutra's kit-of-parts and were used for lavish homes or modest ones, in the 1930s or 1960s. Early in the 1950s, he used aluminum casement windows, although he regularly restricted them to more private parts of the house such as kitchens or bedrooms, using much larger sheets of glass for public areas. The metal became more slender in profile, away from the heavier industrial gauge of earlier years, but not different otherwise.[4] Other details or materials slowly lost or gained currency, such as wood replacing metal for exterior trim during and after World War II. Apart from the exceptional client, kitchens and bathroom finishes were humble and generic: linoleum for floors, plastic laminate or tile for countertops, painted white or natural wood finish for cabinetry. One classic Neutra detail which might well have been learned from Schindler was drawers with a convenient handhold made from an undercut groove in the wood.[5] In any case, it maintained a clean line aesthetically that was also easy to maintain. Upper kitchen cabinets are equally generic, often clean planes or waxed, rubbed Masonite. The overall quality is that kitchens and bathrooms are not meant to be sumptuous backdrop scenes for lives on display but well-designed tools to be used. There is luxury: it is just that Neutra redefines it. Luxury is in how seamlessly one can accomplish a task or in the ability to be in >







Opposite page, top: Philip and Lea Lovell House (Health House), 1927-29. The straightforward appearance of this avant-garde building, years ahead of its time, belies its complicated frame. **Bottom:** Dr. Scioberetti House, 1939. This T-shaped little house is an animated Constructivist composition in "cementos" panels (a sandwich of cane fibers between asbestos insulation boards) with joints covered by galvanized steel cover molds. **This page:** Grace Lewis Miller House (Mesendieck House), 1937. Though now corraled by a busy and built-up Palm Springs, this brilliant little Modernist pueblo started off surrounded by only scrubby windswept brush. One elegant glass corner of the structure emerges from its stucco shell to be embraced by a sheltering reflecting pool; on the other studio side, large opaque lights of glass illuminate the moving body while conferring privacy upon it

constant relationship with the outdoors. Luxury is in seeing the wood grain of Japanese ash cabinetry maintain the same direction when it shifts from the flat top to the drawer face, so that the grain of the wood flows over the edge and down the face like water. Luxury is in solid construction. Neutra's philosophy "began with a house that would last forever," said John Clark, who has lived in his Neutra house since 1957.[6]

early houses

In a way, Neutra's houses of the 1930s were his own private "Case Study House Program."[7] However similar or different the houses are, they all show the same inquisitive intention of finding a robust "kit of parts." Neutra was acutely aware of the power of language in marketing. To link his work to the idea of technical innovation and behavioral research, he often didactically named houses not after their clients but as "prototypes." For example, the Lovell Health House was the *Demonstration Health House*; the Mosk House was titled *Study for Steep Hillsite Development*; the Miller House was named the *Mensendieck House*, after a "functional" exercise system. Neutra's own house was titled the *Van der Leeuw Research House* (*VDL*). This drew attention to the commercial or experimental materials which manufacturers donated for the publicity, as well as publicly honoring his Dutch sponsor. Even Neutra's most famous client, Edgar Kaufmann, was not exempt: the *Desert House* was Neutra's title for what he called, rather disingenuously, "in many ways a typical research project." In general, 1930s houses, such as the Mosk > 84



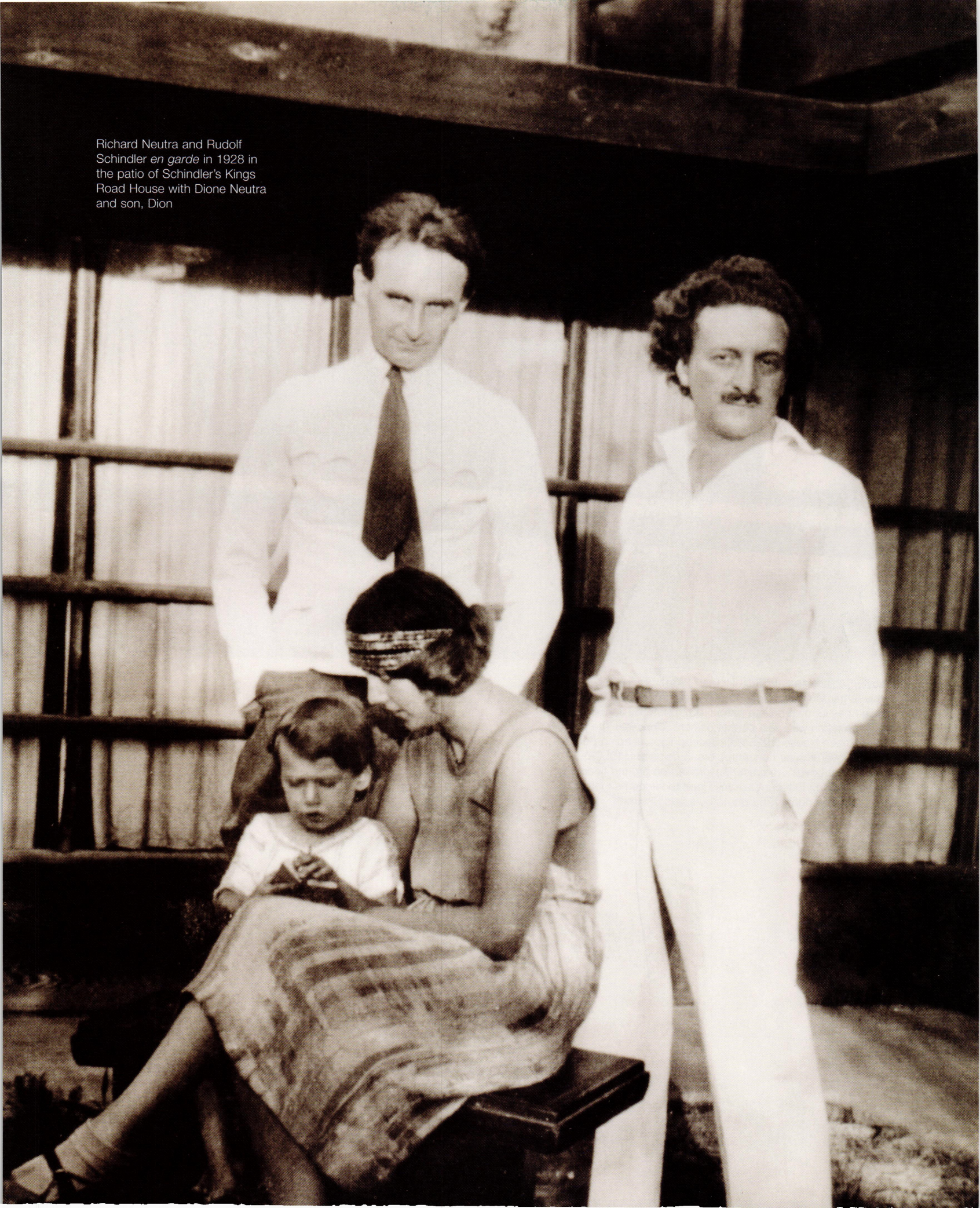
Opposite page: VDL Research House II, 1965-66. Designed by Neutra's son Dion with Neutra's assistance after a fire consumed the first VDL Research House at the same location, VDL II responded to a very different program than that of its predecessor. In response to the increased traffic and the receding shoreline of Silver Lake, the new house turned into itself more, gaining an internal sense of transparency and a more resolute connection to the interior garden. **This page:** Constance Perkins House, 1955. The spirited 1,310-square-foot house gamely steps up its steep site in a taut, open interlocking system of white stucco planes and Douglas Fir posts and beams. At the entry, the eye is immediately drawn to the famous tiny pool winding in and out of the mitered glass corner



r.m. schindler and richard neutra: consonance and dissonance

Schindler and Neutra were both outsiders—loners by temperament and design concepts. While the pragmatic Neutra mastered the principles of P.R., Schindler remained perversely absorbed with his Space theories, with no attention paid to promoting business contacts. Conflicts over omissions and important commissions drove the two former friends to become rivals, maintaining a 20 year silence until a chance reunion brought reconciliaton just before Schindler's death

Text by Ginger Moro
Photographs by Julius Shulman; additional images courtesy Friends of Schindler House



Richard Neutra and Rudolf Schindler *en garde* in 1928 in the patio of Schindler's Kings Road House with Dione Neutra and son, Dion



Above: Schindler's J.J. Buck House (1934). Sculptural volumes enclose garden patio. Second-story apartment over three-car garage has its own private patio. 1937 photo by Julius Shulman taken with vest pocket camera. **Opposite:** The pioneer Lovell Beach House (1925-26). Second floor sleeping porches are cantilevered over concrete piers. (Enclosed c.1950 by Schindler at Lovell's request. Playground on ground floor was later enclosed.) Exterior stairways lead to kitchen on left and living room on right. 1968 photo by Julius Shulman

Two young Viennese architectural students, Richard Neutra and Rudolf Schindler—friends, colleagues, then rivals—shared a consonance and dissonance in the personal expression of their art. In America, Neutra became a proponent of the rigorous International Style, while Schindler marched to his own drummer with the syncopated rhythm of his Space Architecture



In the early 1900s, Vienna, the heart of the declining Austro-Hungarian Empire, was a Baroque architectural froth, as rich as the whipped cream on her pastry. The city was also rich in cultural contradictions: the literary cafes buzzed with critiques, pro and con, of the music of Arnold Schönberg and Gustav Mahler; the erotic art of Gustav Klimt and Egon Schiele; the psychoanalysis of Sigmund Freud; and the architecture of Otto Wagner, Josef Hoffmann, and Adolf Loos.

The decadence of 19th century culture gave way to a new modernity which leveled the ground for young designers with fresh ideas. Drowning out the waltzes of Richard Strauss, Schönberg's atonal music set the mood. In *Harmonielehre*, 1911, Schönberg described consonance and dissonance as "differences in degree not in kind, with no harmony being better than another, just more familiar." Two young Viennese architectural students, Richard Neutra and Rudolf (RM) Schindler—friends, colleagues, then rivals—shared a consonance and dissonance in the personal expression of their art. In America, Neutra became a proponent of the rigorous International Style, while Schindler marched to his own drummer with the syncopated rhythm of his Space Architecture.

On the Michaelerplatz, across from the golden dome of the Baroque Hofburg Imperial Palace, a commercial shop/apartment building presented a rigorously plain facade. The Looshaus was designed in 1909-11 by Adolf Loos, a fierce foe of ornamentation. In his 1902 treatise "Ornament and Crime," Loos insisted that ornamentation of functional objects was a manifestation of degeneration—a waste of effort, material, and capital. Loos founded a schoolsalon in 1912, which was attended by Richard Neutra and Rudolf Schindler. They met with Loos in his mahogony mirrored "American Bar," built in 1907 on the Kartner Durchgang. Loos was developing his *raumplan* (spatial plan) designs for the elegant men's clothing stores on the Graben and the ground floor of the Loos House. (*Raum* was interpreted in the concrete and abstract sense, meaning both "room" and "space.") Loos' radical plan was built around spatially interlocked rooms with different floor levels and ceiling heights.

Rudolf Schindler (b. 1887) was five years older than Neutra, who was in his first year at the Technische Hochschule. The two men became friends, sharing their mutual enthusiasm for a new architecture. Their mentor, Loos, was 50. Neutra called him a "fountain of ideas," all of which were directed in polemical wrath at the pseudo-historical buildings of the Ringstrasse, and the "superfluous ornamentation" of the Viennese Secession and the Wiener Werkstätte. Schindler visited Loos' Sheu House where he saw the much maligned flat roof terraces (critics cried: "This is Vienna, not Algiers!"). These were developed as the sleeping porches of his 1922 studio in the more forgiving climate of Los Angeles. Neutra was impressed by the simple fenestration and crisp lines of Loos' Steiner House. Both men adapted the *raum* plan of varying floor and ceiling levels in their buildings in America. Loos insisted that every material was inherently ornamental, expressing its intrinsic language. In their individual work, Neutra and Schindler let the unadorned wood and concrete materials speak for themselves.

Loos had spent three years in New York and Chicago. He extolled American vitality and the architecture of Louis Sullivan and Frank Lloyd Wright. The publication of Frank Lloyd Wright's open-plan architecture portfolio (in the 1911 German Wasmuth edition), >



was the engine which propelled Schindler across the Atlantic. Barbara Lamprecht, architect and author of *The Complete Works of Richard Neutra*, points out that: "Schindler left for America just seven weeks before the Austrian Archduke Ferdinand was assassinated, triggering World War I. It gives me goosebumps just to think of it." Schindler described his discovery of Wright: "Here was space architecture. It was not any more a question of mouldings, caps and finials—here were space forms in meaningful shapes and relations." He set out to learn from the master.

Neutra had planned to join Schindler in America in 1915, but the war derailed him. He was called to active duty in Serbia, where he contracted malaria and tuberculosis. He completed his study at the Hochschule, but retired to a rest home near Zurich, Switzerland to conquer recurring malaria. Neutra apprenticed in a tree nursery which prepared him for his future site landscaping. He fell in love with Dione Niedermann, an 18-year-old cellist who was sent to Vienna to study music by her parents who thought Neutra had an uncertain future. Neutra took a mind-numbing job with an unprogressive architectural firm. This, coupled with Dione's absence in Vienna and the bitter cold of the 1920 winter, sent him into a deep depression. Letters from Schindler describing his move to "sunny California" to work for Frank Lloyd Wright made America all the more tempting. He wrote Schindler: "How I wish I could get to the United States. If only to get together with you!" In 1922, Neutra brought his bride, Dione, to Berlin, where he collaborated with architect Eric Mendelsohn.

Frank Lloyd Wright had first been brought to Schindler's attention by Otto Wagner, whose linear Postsparkasse of 1904 stood in modern contrast to the Secession Art Nouveau style. (It remains the most imposing structure on the Ringstrasse.) "This is an architect who is better than I," Wagner told his students. Schindler answered a qualified draftsman ad for a Chicago firm which paid his way to Wright country in 1914. While working for this firm, he was commissioned to design the Buena Shore Club, 1916-18 on Lake Michigan. His structural treatments were too complex for the local contractor to comprehend, so Schindler supervised the construction himself, establishing a career precedent.

In 1918, Schindler embarked on his five year apprenticeship with Wright, beginning in Chicago, continuing in Taliesin East, Wisconsin, and ending abruptly in Los Angeles with the Barnsdall commission. His first work for Wright was unsalaried. Schindler lived by selling his sketches to friends. In Taliesin, he prepared drawings for the floating foundation of the Imperial Hotel in Tokyo, but these were redone by Wright. He was paid the princely sum of $30 a week plus $10 room and board. But when Neutra wrote him asking for an advance for the boat trip to America, Schindler couldn't help because he hadn't been paid for three months.

Aline Barnsdall, heiress to an oil fortune, was devoted to art, radical causes, and progressive education. She commissioned FLW to create a cultural center and residence in Los Angeles in 1917. Wright was absent in Tokyo working on the Imperial Hotel, and there were budget overruns, so in 1920 he counted on Schindler's charm to placate his client. He sent Schindler to Los Angeles to supervise the construction of Barnsdall's Hollyhock House complex on Olive Hill, where the two rebels became soul mates. When Barnsdall and Wright parted company in 1924, Schindler stayed on as Barnsdall's



architect, remodeling the main house and Residence A, where Walter Annenburg settled with his Cubist and Dada collection.

In 1929, Wright's letters to the Los Angeles Architectural Board recommending the belated grant of Schindler's architect's license described Schindler as "an incorrigible Bohemian ... extremely unbusiness-like, never prompt, but very good timber in the making of an architect." Two years later, Wright changed his tune, accusing Schindler of disloyalty. He objected to Schindler's statement that he had been "in charge of Wright's office for two years while he was in Japan," calling him "a draft dodger and a green apprentice" who was exploiting his name for publicity purposes. Schindler riposted with blueprints of jobs accepted and paid for after Wright left for Japan. Pauline Schindler told architectural historian Esther McCoy that when Wright wanted to "make amends with Schindler, RMS did not call the proferred number." The two men didn't meet again, though Wright did visit the Kings Road house 10 years later when Schindler was absent. A 1927 Barnsdall commission for Schindler's experimental Translucent House on a seacliff with 16-foot sliding glass walls was never built. Barnsdall traveled extensively, and lived in an Olive Hill residence when in L.A. She donated Hollyhock House to the City of Los Angeles in 1926.

Schindler had become disenchanted with Wright's monumental style, but nevertheless completed a pergola, fountain, and wading pool on the Barnsdall estate using leftover cement blocks from the main house, with the help of his friend, Neutra, just arrived in L.A. in 1925. Neutra had met Wright in Chicago at Louis Sullivan's funeral. "It was like coming into the presence of a unicorn." He worked briefly as a draftsman for Wright in Taliesin, then accepted Schindler's >86

Above: Frank Lloyd Wright's Freeman House (1924) with interior design by Schindler, 1928. Birch plywood cabinets, freestanding chairs, and padded sofa contrasted with Wright's rough concrete textile blocks. Photo by Julius Shulman. **Opposite:** Interior of Schindler's studio with his redwood sofa, chair, and "one foot" table serving as bar. Vertical slit windows in tilt-up concrete walls on the right



Bruce and Marie Botnick on the patio. Subtly combed concrete bands the pool, maintaining a flat planarity while providing a good surface to grab onto. Russell Woodard outdoor chairs



Text by Barbara Mac Lamprecht
Photographs by John Ellis

an adventure in living

During their 12-year ownership of the Freedman House by Richard Neutra, Bruce and Marie Botnick changed the house while remaining true to its spirit. The new, larger result is a dwelling whose sense of authenticity is sustained, and the Botnick's own way of life enriched

This page, top: The Alocasia-accented lily pond Marie designed and which Don Hamburger of Aquasphere executed is in spirit with Neutra's fondness for water elements. Here it both elongates the move towards the galvanized metal front door and creates a soothing microclimate. **Bottom:** A moonlit shot of the southeast corner of the house shows how Neutra extended living space into the garden through the use of lighting in the exterior soffits. **Opposite page, clockwise from top:** For the new landscape design of the approach to the house, a series of low white stucco walls were placed into the hillside perpendicular to each other; The east-facing entrance opens onto the now-enclosed breezeway linking the main house to the smaller wing; The small, sleek addition by Studio Bautone off the entrance stores firewood and discreetly hides trash bins



The important point about Bruce and Marie Botnick's 12-year ownership of the Freedman House by architect Richard Neutra is that they changed the house but kept its spirit. True, the serene stucco, wood, and glass house overlooking the ocean in the Pacific Palisades is a little larger than the modest 1949 dwelling originally designed for a pair of up-and-coming Hollywood screenwriters. Half a century ago Neutra envisioned a "sea of grass against a sky of blue." That grass, once the emblem of suburban living, is now a sea of gray-green—of lavendar, agaves, flax and tea trees.

The larger result, however, is a dwelling in which Neutra's intentions and values were deepened, not thwarted. Its sense of authenticity was sustained, and the Botnicks' own way of life was enriched. Restoration at this level is not cheap (the Botnicks estimate they spent $600,000), and for perfectionists it is a simultaneously demanding, exasperating, and rewarding way of life.

Thus, the contemporary clients share something important with the originals, Nancy and Benedict Freedman, in that being involved with Neutra and his architecture was as much about *process* as *product*. Being his client was an "adventure in living," as necessary for him as much as it became for the Freedmans. He wrote once that he always had to fall in love a little with his clients to do his best work, and told his designers and draftsmen to keep snapshots of the >




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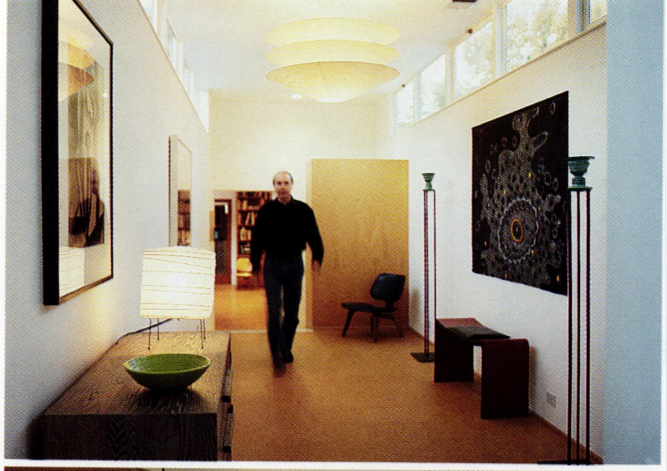








This page, clockwise from top: When the Freedman's lived in the house, the outdoor dining room was converted into a bedroom for their toddler Michael. Neutra designed sliding Masonite panels and hooked screens below the windows to preserve its bright, airy character. The three-year-old boy quickly learned to unhook the screens and explore the outdoors while his parents thought he was asleep; As shown and as built, the fireplace made Neutra almost apoplectic. It was constructed while the Neutra's were abroad, with the contractor altering the original design. Upon his return Neutra corrected the built structure to preserve some semblance of his original asymmetrical design; By banning upper cabinets, Bruce and Marie robbed the kitchen of a conventional character, redefining it as a work/prep/hang-out area





This page, clockwise from left: Bruce walks south from the studio through the breezeway towards the main house; An original Eames chair graces the ash cabinetry of the master bedroom; The lines of the 1940s rattan furniture echo the horizontal continuity of the windows

clients on their desks to remind them that clients were not abstract entities but people with lives of their own. He must have been a little in love with the Freedmans: when they contacted him flush with the proceeds from their bestselling novel, *Mrs. Mike*, in fall 1949, he was busy and famous; he had just made the cover of *Time* Magazine that August 15. And yet Neutra's firm, authoritative hand and his fast, dark pencil stroke is more evident on many more of the Freedman sketches than was typical at that stage of his practice.

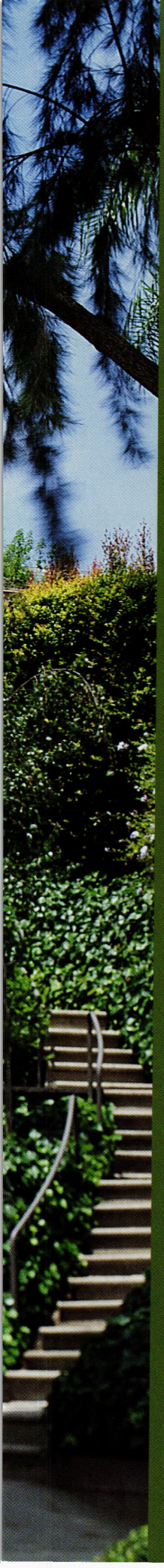
For all their sophistication, it's not exactly clear that the Freedmans knew what they were getting into: they suggested adobe as a building material, a suggestion blithely ignored, and red quarry tile as flooring. As with every client, the design process began with the written word. He asked them to furnish separate autobiographies, photographs, and a schedule of their daily lives. "We are writers. Work always together," Benedict wrote. "We do all our own housework, so we want a minimum of tops to dust ... Nancy is a poor sleeper. Any noise wakens her. The bedroom must be completely insulated." According to their own idyllic calendar they rose at 10 for a swim, worked until noon, ate and went back to work until 3:30. Then Benedict played handball or hiked while Nancy, who had a heart condition, napped. "She must be perfectly flat," he warned.

There was a reason for such in-depth interviews, and the reason was manifest in Neutra's architectural response. With every letter they sent, in red crayon he underlined what later became a physical consequence, commenting here and there in the margins with a wry wit. > 90





Front elevation of Tischler House with wood frame and stucco skin. Steps lead to front door. The original carport was remodeled by the owner into an artist's workshop



Text by Ginger Moro
Photographs by John Ellis

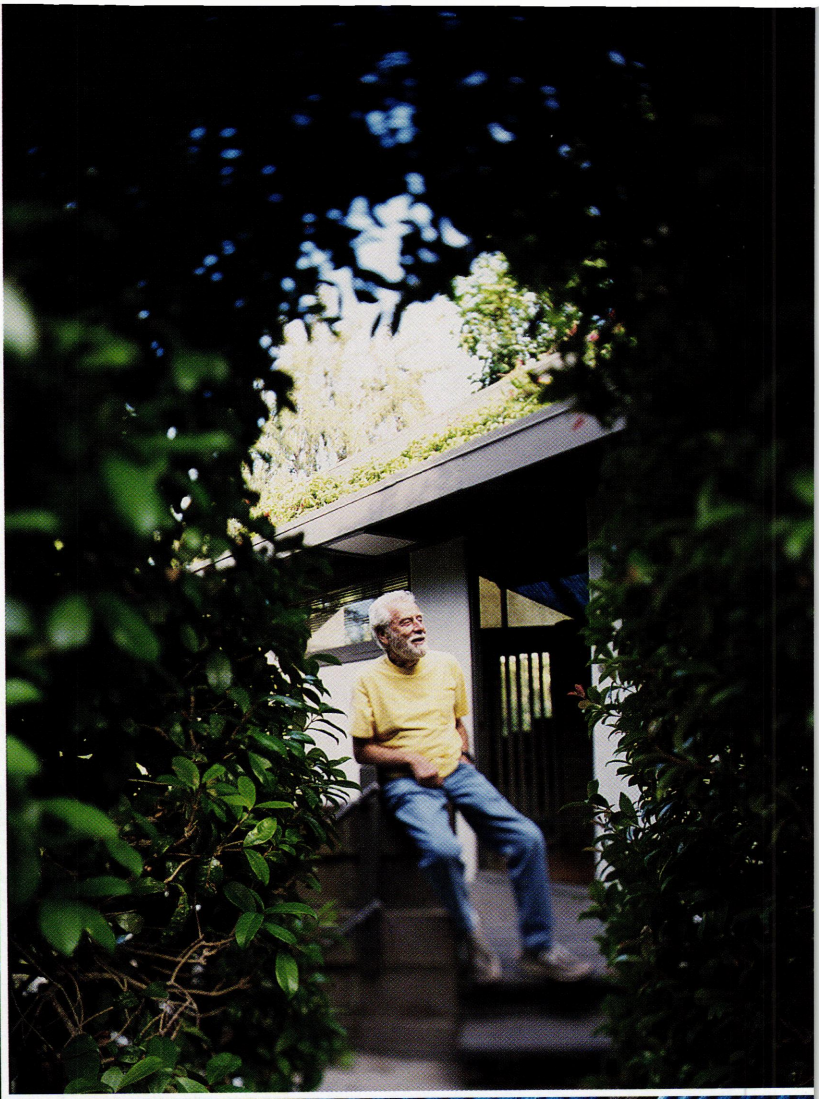
r.m. schindler's tischler house: from object of derision to historical cultural monument

A discreet plaque on the wall of an unconventional house on a street full of conventional houses in Bel Air, California, announces: "Tischler Residence, American International Style, built 1950, Historical Cultural Monument #506, October 1990, Los Angeles Cultural Heritage Commission." The house was designed by R. M. Schindler for Beatrice and Adolf Tischler. Ironically, the plaque inscription was a misattribution; Schindler always distanced himself from the International Style in favor of his Space Architecture. "I had nothing to do with the plaque inscription. It should read: Southern California Modernist," insists the owner. One of Schindler's last works, the house almost didn't get built.

Adolph Tischler, painter and graphic designer, is one of two original owners of a Schindler house (the other is the owner of the 1952 Schlesinger House). I asked Tischler how he happened to choose Rudolf Schindler to design his house. "I was a silversmith with my merchandise displayed in a shop on La Cienega Boulevard, which was not far from Schindler's office on Kings Road in West Hollywood. I went to meet Schindler there, and I had a wonderful feeling about the place. I had previously spoken to Richard Neutra and Craig Ellwood about my house, but Schindler and I clicked immediately. I could tell he was an artist-architect. Neutra was an engineer-architect. I wanted my house designed by an architect, not a 'famous architect.'" An artist recognized a fellow artist.

Tischler's requirements were for a three bedroom, two bath house with a two car garage on a 74' X 120' hillside lot that sloped steeply up from the street, requiring many steps. The construction limit was $14,000. "We were young, so we didn't mind the steps. Schindler went to see the lot and liked it. His fee for the plans was 10%, and for an additional 5% he would act as general contractor because he preferred to supervise construction himself. He would accept no money until we had seen the preliminary plans. He >







didn't want to be under any obligation to continue if we weren't in rapport. We liked the plans, especially the way the length of the house ran down the lot perpendicular to the street, rather than facing it like all the two story houses on the street." The house was staggered in three distinct levels up the hill.

Floor to ceiling windows were planned on the south side overlooking gardens, with the neighbors hidden behind existing foliage. (The other houses on the street all had west patios requiring retaining walls to stabilize the slope.) The main entrance was halfway up the steps on the north side. The clerestories and front windows facing the street were high up, framing the pine tree tops. The bedrooms were in back, each with a separate entrance, and a silversmith workshop was planned over the carport. So far, nothing too outragously unconventional. But then Schindler suggested a translucent, blue fiberglass sloping roof over the entire living space. The Tischlers weren't so sure about that.

"Schindler was pretty easy to get along with as long as you agreed with him," Tischer smiled. "Each house had to be representative of his work. But he liked to experiment a lot, and some of these experiments weren't revealed to his client until he actually saw them in place. The corrugated fiberglass was a new material, and Schindler was all for innovation. We were concerned, but he assured us it would be fine. We reserved judgement until we saw the material, which didn't happen until it was in place." >



Opposite page, clockwise from top left: View from exterior with blue fiberglass roof visible through living room window; Adolph Tischler at the front entrance to his house; Dining area of main level with view of garden and the owner. Silver bowl, silverware, and painting by Adolph Tischler. **This page:** Interior of living room - view towards kitchen and front door. Stainless steel fireplace cone. The plywood roof panels were installed by the owner to offset heat and "the blues"

The post-war period was a conservative time, so there was a problem securing a construction loan. Post-war loan companies felt that Modernism was a passing fad, so existing loans were all granted to conventional buildings. "We owned the lot, so we figured there would be no problems. Wrong! Not only could I not get as much as I wanted—I couldn't get a loan at ALL! The banks and Savings & Loans thought the plans were too unconventional with the entrance on the side up the hill." (The Tischlers didn't even mention the blue fiberglass roof which they knew wouldn't fly.) Private lenders also shied away from construction loans because they didn't have the means for inspections.

"It was terribly frustrating. I was at my wits end, then I heard that Perpetual Savings had decided to make a token loan on an unconventional house. I rushed over there with my plans and asked for $14,000. They offered $9,000, but after all the previous rejections, I jumped at it. With cost overruns, it turned out to be $17,000. The planned excavation was extensive, and the bulldozers ran into shale which doubled the estimated cost. We had to forgo a garbage disposal and dishwasher in the kitchen as well as central heating to save money. But it was the structure that was important to us, not the details which could be added later. Schindler said it took 20 years for a house to be completed." He was right about that.

As the house rose from its foundations in 1949, the Tischlers were delighted with the way it was taking shape. Their Bel Air neighbors, however, were not. It offended the conservative community on a street where the houses were Faux Tudor or Colonial Revival with shutters, manicured front lawns, picket fences, and front doors > 91







Opposite page, top: Alcove of living room with translucent fiberglass clerestory. Silver bowl and statue by Tischler. **Bottom:** Master bedroom overlooking garden. Built-in furniture, candlesticks, and paintings by Adolph Tischer. Roof over living room is visible through the glassed-in loft. **This page:** Interior of living room facing street, showing vaulted roof and built-in desk

The New Modernists

(continued from page 59) Lloyd Schwan's interest in painting and sculpture is evident from the start in beautifully rendered shop drawings. In the pieces themselves, laminates are often layered as paint might be. Shearer suggests that Schwan is a master colorist, and that color, in fact, might be the most important element here. "His instinct for design," says Shearer, "is based in art and personal expression and not necessarily an interest in mass consumption."

Chris Habib is a design phenomenon whose work in film, music, and graphic design resonates in his product design. "Habib thinks beyond the physical constraints of the world as we know it," says Shearer. "There are spiritual underpinnings here. There is a quality of other-worldliness, but he is up-to-date at the same time. His work might refer to ancient civilizations, the Anasazi Indians for example, or to documents from contemporary culture." Indeed, while Habib's references may be the most wide-ranging of all the designers mentioned here, a similar spirit of expansiveness and diversity, whether it is in imagery, material, or processes, remains consistent in the work of this new generation of designers. ✺

Richard Neutra—Complete Works

(continued from page 64) House, the McIntosh House in Los Angeles or the Sciorebetti House in Berkeley, are more likely to be a series of interlocking volumes, rather than a series of planes and lines sliding past each other in three-dimensional DeStijl collages, as he did later. Instead many of these early houses, many clad in redwood, are controlled, beautifully detailed and minimal boxes. One of the best examples of his application of a European Modernism to the hills of Los Angeles is the compact Koblick House, (1937). With its strong sense of tight mass, this little building most recalls Neutra's ties to mentor and friend Adolf Loos. It does not unfurl horizontally and parallel to the hill. Rather, Neutra addresses the site by stepping each floor back so that each discrete ground plane springs from the hill.

interiors

The interiors of Neutra's best 1930s houses reveal his skill in delicately layering spatial transitions. Here the interiors are less aligned with the conventions of the International Style and more with the elusive qualities of the light, thin Japanese tea house architecture he experienced at the Katsura Imperial Palace in 1930.[8] Nowhere is this influence more present than in the exquisitely detailed Miller Mensendieck House, which successfully combines a pueblo dwelling burrowed into the desert with a disciplined, ethereal Modernism. The house became one of his most lauded achievements. It won the first prize in the 1937 *House Beautiful* competition, a distinction Neutra cherished because it indicated acceptance of his ideas by the public. The Miller House was Neutra's first house in the desert, and tiny at only 1,164 sq. ft. Grace Lewis Miller said she "didn't want a Rubens, she wanted a Picasso." Her tastes rivaled those of that elitist Modernist Van der Leeuw; she considered hiring Wright, a personal friend, and Mies van der Rohe, whose Barcelona Pavilion impressed her. But apparently Wright was too busy. It was Neutra who arrived in a Packard hitched to a trailer resplendent with pivoting drawing board and awning. (The pivot was to allow him to study sun and wind angles.) He would sketch on site while his wife Dione played the cello.[9]

While Miller *considered* hiring Frank Lloyd Wright, industrial magnate Edgar Kaufmann *did*. *Falling Water* (1934-7) was the epic result, now the best-known American house of the 20th century.[10] Neutra's *Desert House*, as he named it, expresses his utterly different attitude: made, not grown. It is only a five-minute drive from the Miller House, but the house also represents the other end of the spectrum in Neutra's own work in its very formal planning and detailing. The budget was over $300,000 for the 3,800-square-foot



house. Miller's house cost $7,500. Here Neutra is no longer a fellow traveler in step with the International Style, though the Desert House retains the taut, crisp quality of his earlier work. Instead the Kaufmann House distills space into silver horizontal planes sliding above transparent glass. The only pronounced vertical is the chimney flanking the "gloriette," as Neutra called it.[11] This is the sensual rooftop space which crowns the house, a man-made mountain peak. Movable vertical aluminum louvers, acting as a unified but open wall plane, protect the gloriette. Without them, or were they one solid plane, the house would have a far more stolid presence. Similar antecedents can be see in the Von Sternberg House (or as Neutra called it, the *All Steel House*), the Davey House, and at Katsura.

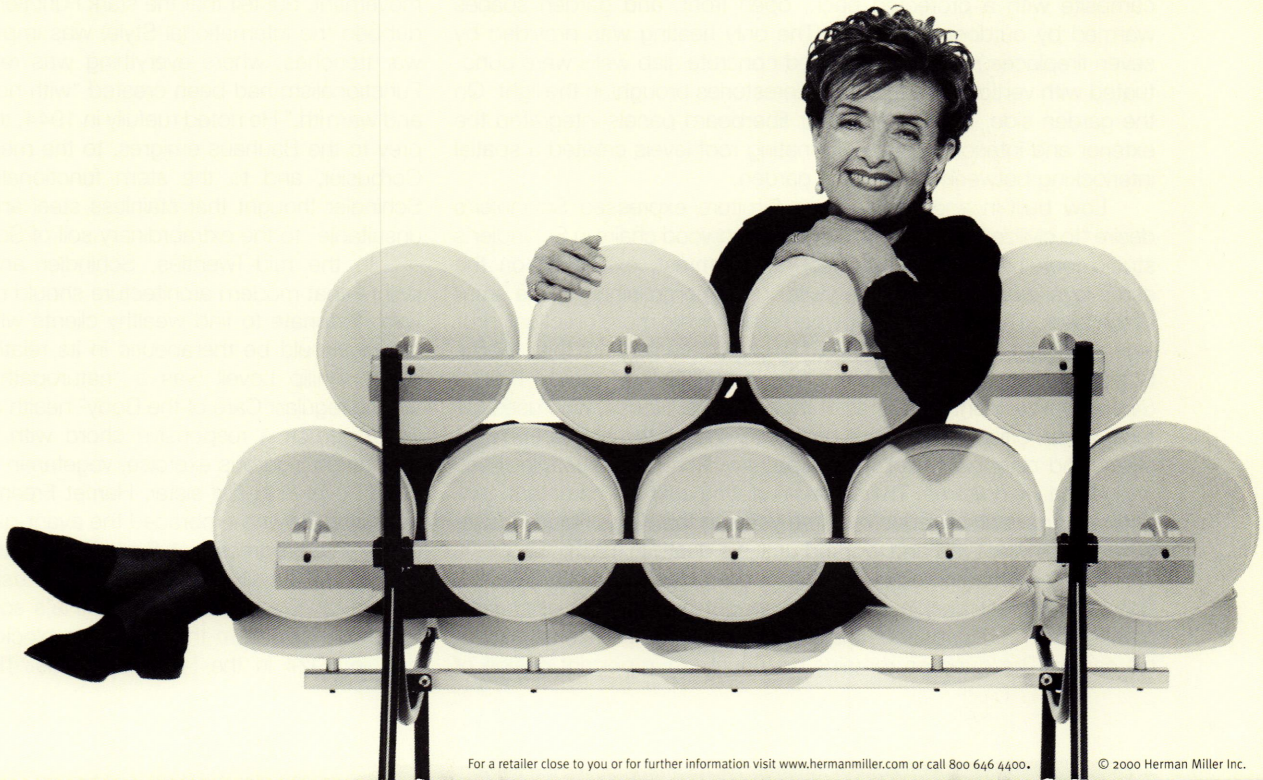
The early 1950s ushered in, for Neutra, a golden age of sophisticated, relaxed houses, a depth met and matched by an equally mature Shulman, whose images of this period are particularly striking. Neutra's three-dimensional De Stijl tension of asymmetric sliding planes and lines grows more daring and aggressive, yet is utterly controlled. Sometimes the spider leg flings itself out to a nature barren and exotic, as in the Oyler House; other times, as at the Cole or Moore houses, it rests in a tranquil pool of water. One of the most beloved houses of this period is the "Perkins house on Poppy Peak in Pasadena, as the office used to call it," recalled John Blanton, one of Neutra's chief associates. Constance Perkins had listened to Neutra confidently lecturing about his skill in designing on a budget. After his lecture, she walked to the podium and threw down the gauntlet: could he do it for her, a single professional? The Perkins House is a wonderful summation of Neutra's system and clearly manifests everything Neutra believed. The project was his favorite kind of challenge: a tight budget; an ambitious, intelligent client; a small, awkward site on an urban hillside. He used his full palette of techniques to present a $17,000 house as an exercise in miniature urban planning. Perkins had an architect's understanding for the implications of making (apparently) very small moves. She often reworked his office's drawings with sketches of her own. It was she who suggested the now-famous corner pool at one end of the living room: "I would like the definition of indoors and outdoors almost obliterated with a pool...that will meander in and out of my living area ...and continuous planting areas establishing the dominant background feeling." The intimate scale of the plantings also complements the distant horizon. Perkins easily matched her architect's intelligence, tenaciousness, wilfulness and sense of integrity. She sounds like Neutra when she concluded her seven-page, single-spaced autobiography (a document prepared at his request), "It is necessary to me to feel that I serve a purpose in my life of a broader nature than routine materialistic living provides."[12]

Echoes would like to thank Pam Sommers for her assistance with this article.
This article has been adapted with permission from the forthcoming title *Richard Neutra—Complete Works* by Barbara Mac Lamprecht, Edited by Peter Goessel, Preface and Editorial Assistance by Dion Neutra, Epilogue and Principal Photography by Julius Shulman. The luxe volume, published by Benedikt Taschen, traces the entire career of Richard Neutra, whose work symbolizes Modernist splendor in all its glory. For the first time, all of Neutra's works (nearly 300 private homes, schools, and public buildings) are gathered together in one volume, illustrated by over 1,000 photographs, including those of Julius Shulman and other prominent photographers. This special volume, featuring a blond wood cover, is limited to a printing of 10,000 copies worldwide. It is available to order for $149 through the Echoes bookstore.

footnotes:
[1] Thomas S. Hines also writes about this triptych of client, site and budget in *Blueprints for Modern Living*. (Cambridge, Mass. and London: MIT Press, 1989). p.89.
[2] Wright is quoted by William J. R. Curtis in *Modern Architecture Since 1900*. (London: Phaidon Press, 1996) p. 312.
[3] William Marlin is an architectural critic and writer, was a close friend of the Neutras, and editor of *Nature Near*, a collection of Neutra's later essays, whose book jacket is the source of the quote.
[4] Los Angeles-based craftsman Eric Lamers was the construction superintendent on the > 86

Look back and forward at the same time. Hilda Longinotti first graced magazine pages back in 1956, atop a Herman Miller Marshmallow Sofa designed by George Nelson and Associates. Hilda's worked for Herman Miller since 1960, so when we decided to bring back this classic sofa we wanted to do so with Hilda on it. Otherwise, it just wouldn't be the same.

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Richard Neutra—Complete Works

(continued from page 85)

restoration of the Kaufmann House, and has worked on other Neutra houses as well, studying their details acutely by working with them.

[5] This detail has a long history in European cabinetry and furniture, where Schindler might have seen it.

[6] Interview with John Clark, Clark House, 21 March 1999.

[7] The Case Study House Program was initiated by John Entenza, editor and publisher of *Arts & Architecture*. In *Blueprints for Modern Living* (Cambridge, Mass. and London: MIT Press, 1989), Thomas S. Hines writes on Richard Neutra's and Rudolf Schindler's contributions in laying the groundwork for the program. Apprentices and employees of Neutra who became renowned architects in their own right also designed Case Study houses, such as Gregory Ain, Harwell Hamilton Harris, and Raphael Soriano. Neutra was commissioned to submit four designs, according to Hines, but only was one was built: the Bailey House (1947-48) in Pacific Palisades.

[8] Arthur Drexler points this out in *The Architecture of Richard Neutra: From International Style to California Modern*, co-written by Drexler and Thomas S. Hines. (New York: The Museum of Modern Art, 1982). p. 50-54.

[9] According to her son Jeffrey Miller, from an interview with homeowner Hal Meltzer in March 1999 in St. Louis.

[10] The house was completely and painstakingly restored, with some minor renovations and reconstructions, from 1995-1998, by Marmol Radziner Architects. Julius Shulman remarked the house looked even more perfect than it had when first built.

[11] According to The New Shorter Oxford English Dictionary, the word "gloriette" means "a highly decorated chamber in a castle or other building," a meaning antithetical to the diaphanous space Neutra created here. The "room" Neutra designed here is closer to "glory" in one meaning, "The splendor and bliss of heaven" or "an effluence of light...a splendid ornament."

[12] Autobiographical letter to Richard Neutra 12 August 1953. Archives of American Art, Smithsonian Institution, Huntington Library and Gallery, San Marino, California.

Schindler and Neutra: Consonance and Dissonance

(continued from page 71) invitation to live and work at Kings Road.

Schindler married Pauline Gibling in Chicago before moving to Los Angeles in 1920. Pauline espoused progressive causes in the arts and politics and wanted to experiment in communal living. She wrote her mother that she wanted to live in a house: "open to all classes and types...a democratic meeting place where millionaires and laborers, professors and illiterates, the splendid and the ignoble meet constantly together." With this in mind, Schindler built what many have called "the first modern house" on Kings Road amid the beanfields of West Hollywood in 1921-22. Having left Wright's employ, he started his own practice. Schindler's pinwheel configuration design encompassed studios and residential area for two couples—the Schindlers and their friends, Clyde and Marian Chace. Chace was a contractor for Schindler, and Marian and Pauline were fellow Smith College graduates with liberal ideas.

Each couple had a separate wing, with a patio/outdoor living room that was integrated into the landscape. There was a small guest room. The shared kitchen/utility room was in the center of the building. Elevated "sleeping baskets" were roofed redwood terraces open to the fragrant air. Schindler camped in the Grand Canyon before moving to Los Angeles; this was his idea of a communal campsite with a protected back, open front, and garden spaces warmed by outdoor fireplaces. (The only heating was provided by seven fireplaces.) The tilt-up poured concrete slab walls were punctuated with vertical slit windows. Clerestories brought in the light. On the garden side, sliding canvas or fiberboard panels integrated the exterior and interior spaces. Alternating roof levels created a spatial interlocking between interior and garden.

Low built-in and freestanding furniture expressed Schindler's desire "to civilize the floor." Vintage boxy redwood chairs in Schindler's studio look better than they feel—the armrest, extending on the same level all around, hits the visitor uncompromisingly in the small of the back. The "one foot" redwood tables were more practical, providing a foot rest under the table. "This is where they ate their meals. Schindler was not into kitchens and formal dining," smiled Robert Sweeney, President of Friends of the Schindler House, who uses the table as an office desk. Giant bamboos screen the house from the street and neighbors, but there was very little privacy within these walls for *la vie bohème*. There was a rotating cast of characters, tenants, and romantic liaisons over the years in the Kings Road House, where Schindler lived and worked until his death in 1953.

Kathryn Smith noted in *RM Schindler House, 1921-22*: "With his first independent design, Schindler sought a resolution of society, architecture, and landscape that was unequalled in the remainder of his career. The question remains how such an important design of international significance could go unrecognized during Schindler's lifetime. The unsatisfactory answer seems attributable to Schindler's geographic and personal isolation, intensified by the dominance of the International Style after 1932."

Schindler's house was designed for assiduous work and hedonistic pleasure. Schindler juggled the two basic needs for solitude and social interaction. The Schindlers hosted salon events where Bohemian friends danced topless, declaimed poetry, discussed modern art with collector Galka Sheyer, photography with Edward Weston, and music with composer John Cage. Pauline was politically left of center and passionate about social issues. Rudolf was an incorrigible flirt consumed by baser passions. Theirs evolved into an open marriage—free spirits found free love. His female clients, married and single, found R.M. Schindler's modern ideas and Viennese charm very seductive. Their husbands were not amused.

The strait-laced Neutra and his innocent young wife, Dione, and infant son, Frank, entered this turbulent Hollywood scene in 1925. Neutra and Schindler were very different personalities. Vintage photos show the stocky Rudolf in his self-designed silk shirts always open at the throat (he was self-conscious about his short neck), assuming a John Barrymore profile pose, head flung back with unruly locks. Neutra, blade-thin, looking intense, wore a proper tie. Neutra was very ambitious; he came to Los Angeles to work, and had no time for play or playing around. The Neutras were touchingly devoted to each other. Dr. Raymond Neutra said his parents "viewed sexuality as something best connected with love and committed relationships (not necessarily married relationships). Their letters during the years at Kings Road reflect interest in the wild goings on, but no condemnation."

The two men were visionaries, hungry for discovery. They turned subtropical Southern California into a vast laboratory for experimention in new materials, while keeping costs down. Raymond Neutra said his father arose at 4am to work on private projects, while Schindler seldom went to bed before 2am. As Esther McCoy observed: "Schindler and Neutra were like oil and water that don't mix. They could not have been successful collaborators."

Schindler left Vienna before World War I, of his own volition, to pursue his idealistic dream in America. He was not fleeing anti-Semitism, post-war inflation, Fascism, or any of the other horrors which later propelled his émigrés colleagues to the shores of America. He arrived with a romantic idea of modernism intact. He was sympathetic to the interlocking volumes of the Dutch De Stijl movement, but felt that the stark Functionalism of the Bauhaus (later dubbed the International Style) was imported by refugees from the war trenches, where everything was reduced to sterile efficiency. Functionalism had been created "with no thought left for joy, charm and warmth." He noted ruefully in 1944, that the East Coast "fell easy prey to the Bauhaus émigrés, to the mechanical romanticism of Le Corbusier, and to the stern functionalism imported by Neutra." Schindler thought that stainless steel and glass walls were "utterly unsuitable" to the extraordinary soil of Southern California.

In the mid-Twenties, Schindler and Neutra agreed on one point—that modern architecture should make life more livable. They were fortunate to find wealthy clients who shared their view that a house should be therapeutic in its relationship to health and well-being. Philip Lovell was a "naturopath" (homeopathic physician) whose regular "Care of the Body" health column for the *Los Angeles Times* struck a responsive chord with Schindler and Neutra. He advocated vigorous exercise, vegetarian diet, and nude sunbathing. Leah Lovell and her sister, Harriet Freeman, were attractive, intelligent women who embraced the avant-garde. Pauline Schindler and Leah ran a progressive 1-6 grade alternative school on the Barnsdall estate. The Lovells and Freemans enthusiastically debated art, architecture, and good health at Pauline's soirées. The Freemans drove to Kings Road from their concrete block Frank Lloyd Wright house built in 1924 in the Hollywood Hills. The Lovells were eventually

responsible for two of the most outstanding modern buildings to be designed in the Twenties (separately) by Schindler and Neutra. They were also indirectly responsible for the breakup of the architects' partnership and friendship.

Schindler's 1925 Lovell Beach House in Newport Beach was designed to promote the informal, health-conscious lifestyle of Dr. Lovell. The house was dramatically elevated on five reinforced concrete piers (recalling wood beach piles) to provide privacy as well as an unobstructed view of the ocean. The second floor, containing four dressing rooms and open sleeping porches, was cantilevered over the two-story living room. (These were later enclosed by Schindler at Lovell's request, as was the ground floor playground.) The nonstructural walls were suspended from the frames. The two-story window treatment with horizontal and rectangular grid elements was very Wrightian. "There have always been problems with leaks," Lovell's grandson, Steven, admits. But the house still soars, unrepentant, over the beach.

Schindler was not invited to participate in the Museum of Modern Art's seminal "Modern Architecture" exhibition in 1932. He did not meet the three MOMA criteria of: "architecture as volume; regularity; and avoidance of applied decoration" which were required by co-curators Philip Johnson and Henry-Russell Hitchcock. They rejected Schindler's Kings Road, Pueblo Rivera Courts, and Lovell Beach House plans, while finding Neutra more committed to the International Style tenets of steel and concrete structures with ribbon windows and cantilevered balconies.

Philip Johnson belatedly regretted his blinkered judgment. He wrote Robert Sweeney, 1988: "I went to Los Angeles in 1931, primarily to see Richard Neutra before the Modern Architecture exhibition. Neutra was really evil, badmouthing everybody, especially Schindler. I went to see Schindler at his house. I didn't like the house, it looked cheap and the housekeeping wasn't good. Based on these impressions and what Neutra said, I didn't go see anything else by Schindler. I've still never seen his work. But I realize now my mistake. This man was an artist." By the '50s, Johnson no longer worshipped his "favorite false god, Functionalism," which kept "people's eyes turned away from the *art* of architecture."

In 1926, Neutra persuaded Schindler to collaborate with him on a design submission for the Geneva League of Nations building competition. The plan with cantilevered overhanging balconies did not win a prize, but was chosen for a traveling exhibition along with submissions by Le Corbusier and Hannes Meyer. Dione Neutra had written her father that Neutra had done "the lion's share" of the work on the project, so Mr. Niedermann, who was handling the team's negotiations in Europe, simply omitted Schindler's name from the project. Neutra insisted that he had cabled his father-in-law twice to rectify the mistake, but it was never done. (Neutra doesn't mention the omission in his book, *Life and Shape.*) Schindler felt that Neutra should have tried harder, and their personal relationship began to deteriorate. Raymond Neutra said: "I don't think my father realized that Schindler's resentment stemmed primarily from the removal of his name from the League of Nations competition. He assumed it was resentment that he, a younger colleague with a different philosophy of architecture, had been so much more successful."

Schindler had designed a mountain retreat for the Lovells, as well as the Beach House, but in 1927 Dr. Lovell commissioned Neutra to build his new home, the Demonstration Health House, in the coyote country of the Hollywood Hills. Judith Sheine, co-editor of *RM Schindler, Composition and Construction*, reports that: "Schindler had already helped pick the site. Lovell had been unhappy about budget overruns at the Beach House, which escalated from $8,000 to $12,000. He later declared that he wanted both architects to work on the project, but when Schindler, who had had more experience, knew that Neutra was on the project, he didn't want to play second." Sweeney suggests that the professional reasons given for Lovell's resentment masked his personal jealosy. >88





Schindler and Neutra: Consonance and Dissonance

(continued from page 87) There are different *Rashomon* versions of this event. Neutra maintained that Lovell was dissatisfied with some elements of Schindler's designs: the balconies of the Beach House flooded in the rain, and the mountain cabin leaked. Dione wrote her mother in April, 1928: "During the completion of the Lovell beach house, there was much vexation. Lovell's annoyance, less on account of the house, and more about Schindler's character, was perhaps jealousy. In short, he does not want to have any further dealings with him. Richard wanted to work with Schindler, tried to involve him, with no success....Mrs. Lovell's sister detests Lovell." Leah and Galka Scheyer were Schindler's friends and were furious that he was not getting the commission. "Whatever Richard does is being criticized behind his back because Schindler would have done it more beautifully. Schindler remains taciturn and smiling....It is a tangle like in a Dostoyevsky story." Dione was aware of Schindler's philandering, but she was not sympathic of Pauline, whom she found to be an "unstable, mixed-up, unhappy human being...treating my every new idea with contempt." Raymond Neutra adds: "Lovell thought there was something going on between Schindler and his wife. My father told me about a scene in the late '60s when Lovell, talking about marital fidelity in front of his wife, said somewhat angrily: 'Anything goes short of pregnancy!' Philip insisted that Neutra consider him, not Leah, as the client."

In his autobiography, *Life and Shape*, published nine years after Schindler's death, Neutra wrote: "One day, to my amazement, Dr. Lovell, of whose building intention I knew nothing, approached me with the idea of designing a house which would not follow Mr. (Frank Lloyd) Wright's idiom. Feeling a novice, I at once spoke of my friend Schindler, and to him as well, as he had already worked for the Lovells. Both men steadfastly rejected even the idea of collaboration, because of some earlier unfortunate misunderstandings." Bernard Zimmerman, FAIA, who worked in the Richard Neutra/Robert Alexander architecture office from 1956 to 1958, reports that Mrs. Neutra assured him: "Richard had gone to Schindler with the Lovell proposal, assuring him that he couldn't afford NOT to do this house, and suggesting that they design it together. Schindler said he didn't want to work with Lovell again, and to go ahead and do the project alone." Zimmerman insists that: "Neutra did not steal the commission from Schindler."

In her book, *From Vienna to L.A.; Two Journeys*, 1958, Esther McCoy quotes Leah Lovell: "When Richard (Neutra) showed us the first plans for the townhouse he let me believe that R.M.S. (Schindler) was working with him. It was quite a while before Richard let us know R.M.S. wasn't in it with him." McCoy, who had worked closely with Schindler, may have had a warmer than professional interest in her boss and consequently accepted Leah's testimony, promulgating her defense of Schindler. Raymond Neutra surmises that in 1928, Phillip Lovell's "understanding of who was actually designing the house was different from what he was telling Leah, and as time went by, the convenient spin which had been acceptable to Leah became the official family version. It's clear that Phillip's imposition of an unwanted architect on his wife did not have a happy ending. Not all their health-oriented needs were achieved. The high-tech formality of the house did not suit them. They left after 10 years." The Lovells preferred the informality of the Beach House.

Mitch Glazer's "Genius and Jealousy" April, 1999 article in *Vanity Fair* reports that Schindler claimed that Neutra "took" the commission from him. In 1969, Neutra wrote Lovell from Vienna: "It is terrible to me that in America and even here in Vienna it is whispered—it was me who stole your sympathy and confidence away from my best friend." Judith Sheine suggests that: "Dr. Lovell knew that Neutra and Schindler were working together in their firm, Architectural Group for Industry and Commerce, so he may have thought he was giving the commission to the firm. We may never know what really happened." Schindler's comments on the story? He told McCoy: "The Health House was a matter of survival for Neutra, but the removal of the League of Nations credit was an act of malice." Whether or not Neutra short-sheeted his friend remains a moot point. He designed the first steel skeleton modern residence in America, the first mature example of the International Style, which brought him instant recognition among his peers. Neutra was later criticized by these same peers for painting silver bands on his residence exteriors, simulating industrial production.

The Lovell Health House (so-called because Neutra shared Lovell's "deep interest in biological fitness") was built in 1928-29 on a precipitous slope with a spectacular view of the Los Angeles basin. Neutra erected the three-story steel prefab skeleton frame with cranes on the rugged site in 40 hours, measuring every unit which was held to a decimal tolerance. The balconies, typically cantilevered, were suspended instead from the roof frame. Liquid cement Gunite was shot out of 250-foot hoses to form the skin of the building. (Schindler had used Gunite in his Packard House, in 1924.) The two-story glass wall of the living room interlocked with the concrete spaces. Seen from across the canyon, the house is all crisp planes and technological perfection. Up close, the Gunite looks sloppy and amateur, which would not have been the case if applied by a plasterer with a trowel. Neutra didn't use the technique again. Despite trying to keep costs down, the Health House ran overbudget—eventually costing $65,000.

With the completion of the Lovell House in 1929, Neutra's career was assured, but he was emotionally exhausted by construction anxiety, and the *sturm und drang* of his relationship with Schindler. Neutra sent his wife and two sons (Dion was born in 1926) to the Niedermann's in Europe, and he embarked on a tramp steamer trip to Europe by way of Japan, where he lectured and found kinship with the Japanese treatment of space and nature..."giving emphasis by surrounding restraint." Neutra met in Europe, as equals, with fellow modern architects Le Corbusier, Mies van der Rohe, Walter Gropius, and Alvar Aalto.

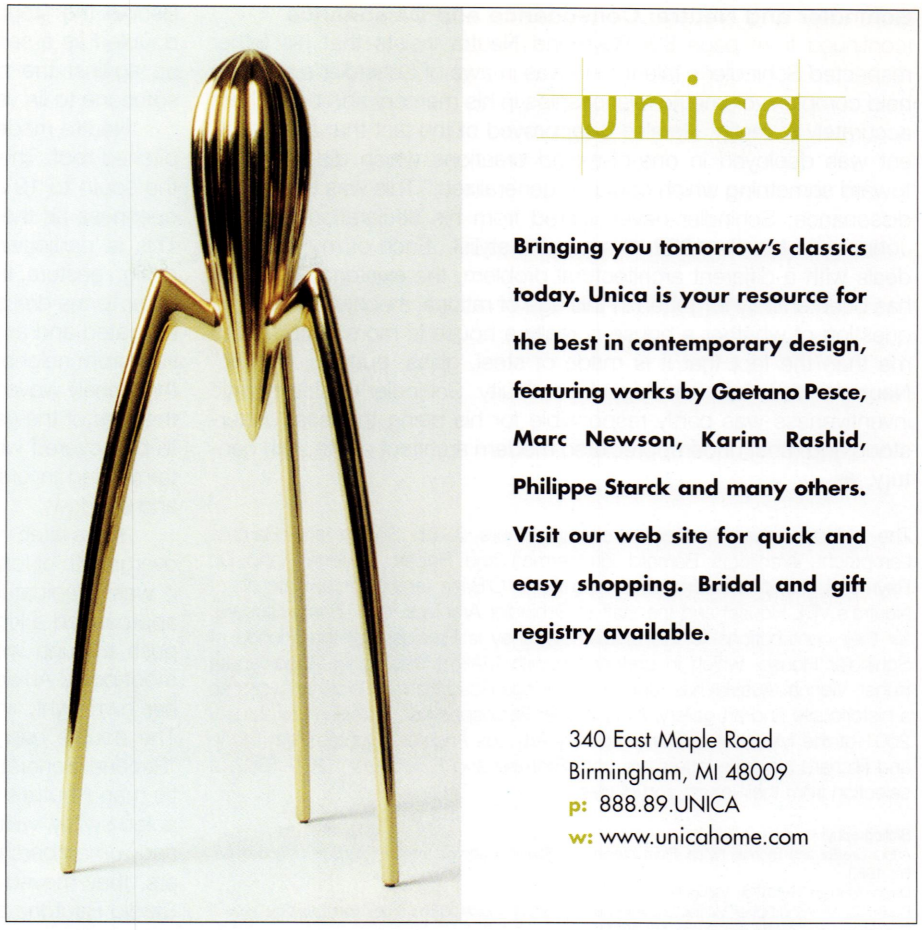
In 1927, Pauline Schindler abruptly packed up her son, Mark, and moved to Carmel, California. Robert Sweeney thought that Pauline was the catalyst for a lot of the problems. "She was impossible to deal with, emotionally unstable, so you can't blame their breakup entirely on Schindler's womanizing. They were a deeply disfunctional family. But from Schindler's letters to Pauline's parents, he shows that in the beginning he was a caring husband." The Schindlers were finally divorced in 1940, at his request. Pauline moved into the north wing of the Kings Road house which was boarded off from Schindler's section, defiantly painting the walls pink against Schindler's wishes. They communicated only by letter. Robert Sweeney repeatedly asked Dione Neutra if Harriet Freeman was the reason for the Schindlers' breakup. "She was too much of a lady to answer the question, until just before she died, (1990) she asked me to visit her. She had had a leg amputated and was sitting serenely in a chair. She said: 'Do you remember the question you asked me so often? Well, the answer is yes.' "

The Freemans had commissioned Schindler to design the interior of their pre-cast concrete block house by Frank Lloyd Wright. According to photographer, Julius Shulman: "Leah Lovell told me that without Schindler she would never have had a house, because Wright had deserted her in Tokyo." Wright's furniture was too rigid for the Freeman's lifestyle. Schindler designed freestanding chairs and built-in sofas, bookshelves, and cabinets which contrasted with Wright's rough textile blocks, incorporating his democratic belief that modern society should sit and sleep close to the ground.

Schindler further developed his Space architecture in the J.J. Buck House (1934). The abstract sculptural volumes of the street facade were articulated around two secluded garden patios in the rear, seen through an uninterrupted glass facade. Clerestories provided additional interior light while preserving the privacy of the occupants of the main house and the rental unit over the garage.

The bucolic area of rolling hills around the Silver Lake reservoir was to become the site of several future homes designed by Schindler and Neutra from the the Thirties through the Fifties (10 by Schindler, 11 by Neutra). The two architects squared off across the lake—Schindler to the west and Neutra to the east, with his experimental VDL house, (backed by Dutch industrialist Kees Van der Leeuw) and the Neutra colony of nine houses by the lake, designed with son, Dion. It's hard to believe that they didn't speak to each other for 20 years after the Lovell House debacle, if they were mutually involved in construction in such close proximity. But they had different personalities and different clients. Raymond Neutra thinks that the concentrated building in Silverlake gave his father "less time to keep cultivating the increasingly remote and resentful Schindler" for whom the exclusion from the 1932 MOMA exhibition was the final insult. Schindler was ignored yet again for the 1944 and 1949 MOMA architecture exhibitions, and he was never asked to contribute to John Entenza's Case Study Houses in Los Angeles, as was Neutra.

Schindler and Neutra were both outsiders—loners by temperament and design concepts. The pragmatic Neutra mastered the principles of P.R., while Schindler remained perversely absorbed with his Space theories, without promoting business contacts. Ill health brought the two geniuses together at the end of Schindler's life, after a 20 year silence. Neutra had a heart attack and was fortuitously assigned a hospital bed next to Schindler, who was suffering from prostate cancer. Richard Neutra remembers: "As a teenager, I remember visiting my father at Cedars of Lebanon and being introduced to Schindler in the other bed. My father asked that we not bring drawings and other signs of his flourishing practice into the room in case it might make Schindler feel at a disadvantage. He was genuinely happy to be reconciled with him. They laughed about old times." Neutra commented at the bitterness which Schindler expressed about Frank Lloyd Wright and Otto Wagner's virulent anti-Semitism. "Dad said that to his surprise, Schindler told him he was part Jewish at that last visit in the hospital, and that he had suffered quietly at the Wagner office. My father also was Jewish, but like many Viennese Jews, the family assimilated." Sheine says Schindler never forgave Wright for his insulting accusations in 1932, but he nevertheless acknowledged Wright's letter of sympathy in June, 1953: "Tremendous distances, long silences, and even direct disagreement could not break my loyalty to you." Barbara Lamprecht is sure that Schindler and Neutra "would have been perfectly content to have no other visitors." Schindler died in August, 1953. > 90





Schindler and Neutra: Consonance and Dissonance

(continued from page 89) Raymond Neutra insists that his father respected Schindler's talent. "He was in awe of Schindler's ability to hold complex volumetric relationships in his memory and bring them accurately to reality. He also disapproved of the fact that all that talent was deployed in one-of-a-kind creations which did not build toward something which could be generalized." This was their major dissonance. Schindler never veered from his declaration to Philip Johnson in March, 1932. "I am not a stylist...Each of my buildings deals with a different architectural problem, the existence of which has been entirely forgotten in this age of rational mechanization. The question of whether a house is really a house is more important to me than the fact that it is made of steel, glass, putty, or hot air." Neutra's work had an elegant continuity. Schindler's idiosyncratic inventiveness was partly responsible for his being the least understood and most underappreciated modern architect of the 20th century. ✹

The author wishes to thank architect-authors Judith Sheine and Barbara Lamprecht, architects Bernard Zimmerman and Robert Sweeney, and Dr. Raymond Neutra, Steven Lovell, and Kevin O'Brien (architectural historian of Neutra's VDL House) and the staff at Schindler Archives, U.C. Santa Barbara, for their contributions to this article. Sweeney is President of the Friends of Schindler House, which in partnership with MAK (Museum fur Angewandte Kunst, Vienna, Austria) has restored the Kings Road House which functions as a historic site and art gallery. A "Schindler Retrospective" will open in February 2001 at the Museum of Contemporary Art, Los Angeles. Quotes from Dione and Richard Neutra's letters are from *Promise and Fulfullment, 1919-1932*, a selection from their letters and diaries.

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An Adventure in Living

(continued from page 77) (After looking at a bathroom elevation, Nancy beseeched Neutra, "We splash a lot. Can the backsplashes for the bathtub be higher, say 18?" In response there is a large red question mark in the margin, as though amused, bemused ... in any case her request was accommodated.

In its footprint, the L-shaped compound stepped back from the street for privacy. The major leg of the L, running east-west, defines the house. The other leg is comprised of a now-enclosed breezeway connecting the house to what originally was a workshop, laundry and garage and has now been enlarged to include two bedrooms. Inside the L lies a pool oriented north-south, perpendicular to the house.

While the shed roof is a monolithic plane running east-west behind the punched-up white stucco tower that locates the kitchen, the space below the roof has been pulled apart in two. It is in that gesture, seen best just beyond the living area, that the house comes into its glory. Here a band of slate, 15 feet wide, runs through the house to stop just short of the pool, creating a powerful cross-axis. To the north, a ten-foot by ten-foot glass sliding door is echoed by an even larger one to the south. On the far side of the slate, a floor-to-ceiling sandstone fireplace, its hearth in line with the floor, faces the living area. What is indoors and what is out is a matter of debate. Behind the fireplace lies the bedroom, a separate sanctuary that doubled as a second writer's station. A built-in chaise lounge butts up against the southern wall of the fireplace, a perfect place for someone to lie very still and look out towards the ocean and trees.

Neutra made a virtue out of the local building code calling for a pitched roof. The original exposed-beam ceiling rose from 8'-6" on the south to 12'-6" on the north, creating an exhilarating feeling of openness as the roofline extends up to capture the northern light. This is particularly evident in the bathroom, and in a thoughtful design gesture, the room has two doors, one leading to the pool, the other to the dressing area and bedroom. The pool itself is a room as animated and as serene as any in the house. To gain additional privacy from neighbors, he added three redwood pergola trusses—like three finely woven "bridges"—ten feet apart, following the module of the lines of the garage at the north end the pool. These were meant to be covered with vines, so that the view from the shaded terrace terminated in green and punctuated a swimmer's stroke with light and shadow.

Years later, when Marie caught the flash of a red door now in an overgrowth of foliage, foliage so aggressive it had invaded the house, it was dilapidated. Termites had so ravished the studs that they approached a kind of raggedy ethereal quality: the kind of stud you push through with your bare hand. Major structural repair was a moot point. An accomplished commercial and residential designer in her own right, she immediately sensed something of its pedigree. The couple had just lost a bid on a house by J.R. Davidson, a "Second Generation" architect whose quiet Modernism is more subtle than Neutra's or Schindler's. Despite its condition, this time they acted swiftly, willingly paying top dollar. Armed with a Coleman stove and a membership at a local Pritikin center where they took showers, they moved in and camped out. Architect Peter Gruneisen of Studio Bautone and landscape architect Pamela Burton were hired along with craftsmen capable of restoring or replacing important Neutra trademarks—seen in the handsome Japanese ash cabinetry, in which the wood grain on the horizontal surfaces lines up with that on the vertical faces of the cabinets, so that the grain achieves the grace of flowing water.

In a sense the Botnicks wrote their own autobiographies for Neutra *in absentia*. Bruce's quiet, nimble manner undermines the stereotype of a well-known record industry executive who produced *L.A. Woman* by The Doors and recorded Buffalo Springfield and the Beach Boys. Marie and he wanted both softness and tranquility in a Modern setting and better spaces for entertaining. By following the existing outlines of the house, they added 350 square feet to the original 1,740, extending the kitchen on the east. Although the kitchen includes a Traulsen refrigerator, the Steinway of the commercial kitchen, they used black Formica for the countertops. Open black rubber tubs in Metro shelving leave nothing to the imagination, so there is a dramatic quality of high-class unpretentiousness to the room. For the master bedroom, they extended south to line up where Neutra had indicated the outlines of a planter.

However, it is the approach to the house that reveals both the courage and sensitivity in its intervention. A series of low white stucco walls are placed into the hillside perpendicular to each other. The landscape designers in effect become "existential choreographers" who slow the experience of a visitor's procession, providing greenery, turns to ocean views, and redwood benches along the now-languid route: not easy, given the spirit of our times. Nearby, a small outbuilding anchors the larger composition. The little structure, designed by Studio Bautone, is restrained but canny and bold in the lines and planes that reach into the hillside, just as Neutra did so skillfully.

The Botnicks' attitude toward restoration is summed up by a critical missing element, a tree outside of the living room. "In *Life and Human Habitat*, Julius Shulman's photo of the tree was used as our guide to place the new tree. The caption states that the tree is a pepper tree, but in reality it was an *Acacia*. We used the pepper tree as

we couldn't find a fully grown *Acacia*," said Bruce. Other Shulman photographs show a smiling Nancy, her arm thrown above her head, Veronica Lake-type hair, wearing a full-skirted 1950s dress, lying on the chaise lounge, looking out to the outstretched arms of the pepper tree. ✹

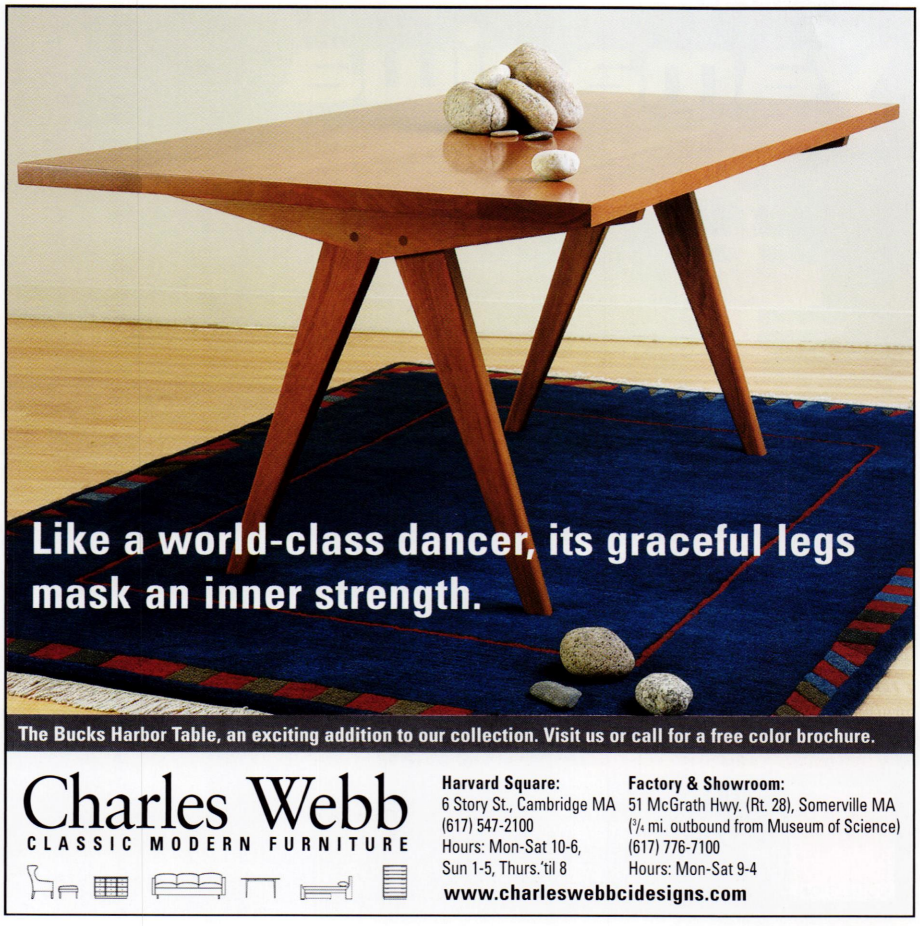
RM Schindler's Tischler House

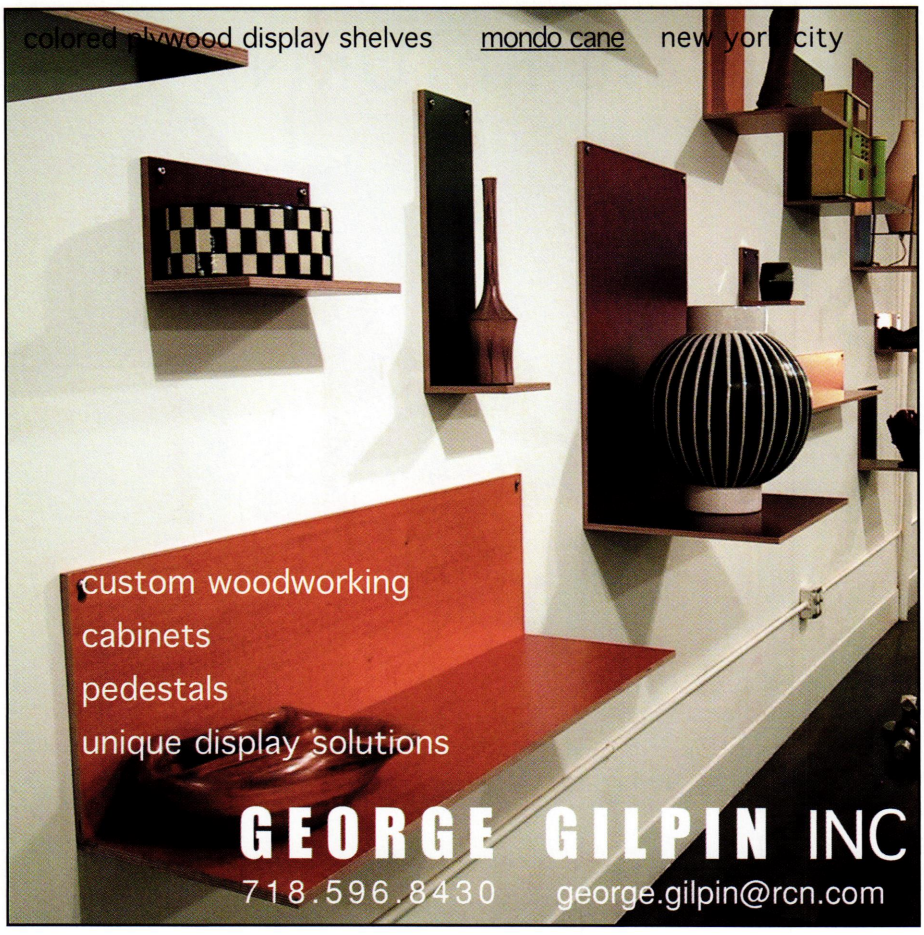
(continued from page 82) where they were supposed to be—in the front. "The neighbors couldn't find the front door, which should be situated on the street—but the carport was there. So one neighbor was so upset, she tried to get a petition signed to halt construction. It failed, but the neighbors were still uncomfortable. When we were ready to move in, in July 1950, my wife was expecting and didn't feel up to the steps, so she stayed with her mother awaiting the November arrival of our second child. So I moved in alone."

Which was just as well, because there were major glitches to deal with. "The blue fiberglass roof was a disaster! Everything in the house turned blue under the summer sun, including the people, and the heat came through with a vengeance. When the angle of the sun was directly overhead, we broiled." Had there ever been a choice of using a more complimentary peach fiberglass? I asked. "The heavens are blue, and Schindler wanted to blend in with the environment. He used the blue to introduce color to the room. He originally wanted lights installed to shine through the screen at night. We thought the heat problem would disappear in the more temperate fall weather when Mrs. Tischler moved in with our new baby. I wasn't going to wait 20 years for the rows of eucalyptus trees that Schindler planned for to grow up to shield the roof from the heat." Just when the house cooled off, the rainy season began, and the fiberglass roof leaked. It was bucket brigade time.

"Fixing the leaks was a nightmare. The roofer blamed the carpenter who blamed the unpredictable material. Schindler just laughed and said it shouldn't leak, and we were running out of pots and pans. The only way to keep dry was to use an umbrella in the house!" Schindler was occupied with other projects, so Tischler eventually found the leaks himself and repaired them. (The carpenters had poorly tacked the plastic screen under the exterior roof beam and the water poured in through the cracks.) But in the summer there was still the unbearable heat to contend with, so three years later (after Schindler's death), Tischler installed plywood panels over two-thirds of the vaulted ceiling inside the house, leaving the original blue fiberglass intact on the outside. One-third of the translucent fiberglass was left in the lower part of the roof which showed through in the living room and kitchen, > 92









RM Schindler's Tischler House

(continued from page 91) and the girls' bedrooms in the rear. Trumpet vines were later planted to curl over the roof. "The Blue People disappeared, and the heat was no more than normal in houses with large glass areas." The woodwork was supposed to be painted black to absorb the heat, but Tischler painted the whole interior a neutral taupe. "I painted over the masonite with aluminum battens in the living room because it was too distracting a background for displaying my paintings."

Schindler had conceived this house with the fiberglass roof and large floor-to-ceiling windows as a continuation of the 1927 Translucent House experiment he had designed for Aline Barnsdall which was unrealized. The picture window facing the street was topped by clerestories in translucent fiberglass and glass. The cathedral ceiling is an extension of space all over the house which opens up vistas from the living room through the loft towards the bedrooms in the rear, and from the master bedroom up to the loft and main room ceiling. A magical space was created there with butt-jointed glass panels providing an unimpeded horizontal expansion, as well as cutting down the sound. A small storage closet and display space for Tischler's paintings are located in the center of the loft.

Early in his career, Rudolf established "Schindler's Frame" which stipulated the essential features of his Space Architecture. (There were seven points, as opposed to Le Corbusier's Five Points, defining the International Style.) Schindler began by cutting all studs in his houses to 6' 8" door height providing a horizontal continuity. Beginning with the basic tenets of his Viennese mentor, Adolf Loos' *Raumplan*, the developing ideas can be traced throughout his career. How these evolved during economic crises and the war can be appreciated in his late works of the Forties and Fifties. Schindler's checklist, as summarized by architect/author Judith Sheine, included:

1. Large wall openings
2. Varying ceiling heights
3. Low horizontal datum
4 .Clerestory windows
5. Large overhangs
6. Interior floor flush with exterior ground
7. Continuity between interlocking space units

To this list can be added his varying roof treatments: flat, gabled, pitched, and butterfly. Architectural historian Esther McCoy, who worked as a draftsman in Schindler's office in 1944, remarked in her "Schindlerfest" keynote speech at UCLA, in 1988: "Schindler's last style in which the roof emerges as a prominent design feature comes out of World War II material shortages and the hourly wage of plasterers. > 97





Clockwise from below: Aluminum armchair by Gerrit Thomas Rietveld ("Masterpieces from the Vitra Design Museum"); Bonnie Cashin, Day Ensembles, 1959 ("Bonnie Cashin: Practical Dreamer"); *Lemons* furnishing fabric, 1949, by Tammis Keefe ("A Woman's Hand: Designing Textiles in America, 1945-1969")



VITRA DESIGN MUSEUM/THOMAS DIX; IRVING SOLERO, COURTESY THE MUSEUM AT FIT; GIFT OF JANE TRAHEY, THE MUSEUM AT FIT

at the museums

masterpieces from the vitra design museum

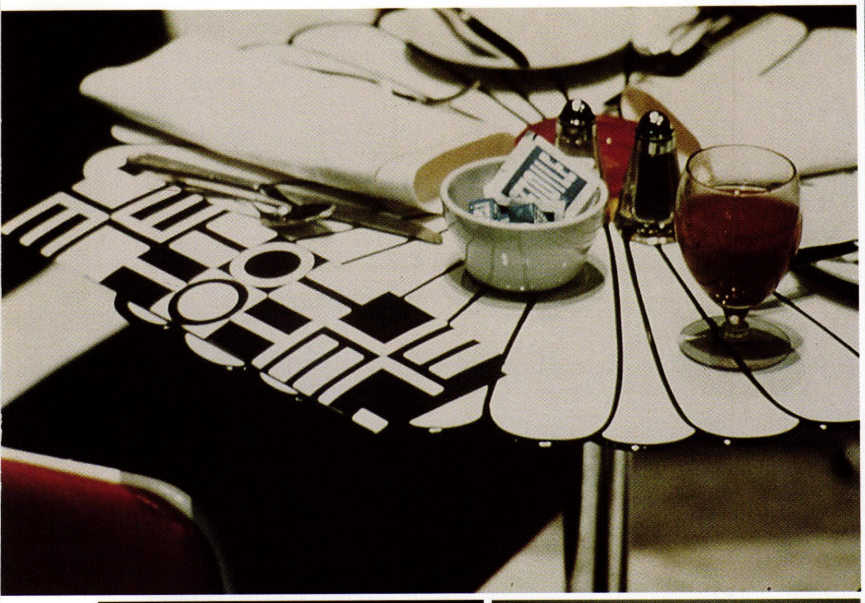
An exhibition of important 20th century furniture from the Vitra Design Museum, "Masterpieces from the Vitra Design Museum: Furnishing the Modern Era" opened at the Smithsonian Institution's Cooper-Hewitt, National Design Museum October 10. On view through February 4, 2001, are significant examples of furniture—primarily chairs and seating—selected for their role in the evolution of industrial furniture design from its beginning in the 1850s to today. Most of the pieces date from the 1920s forward.

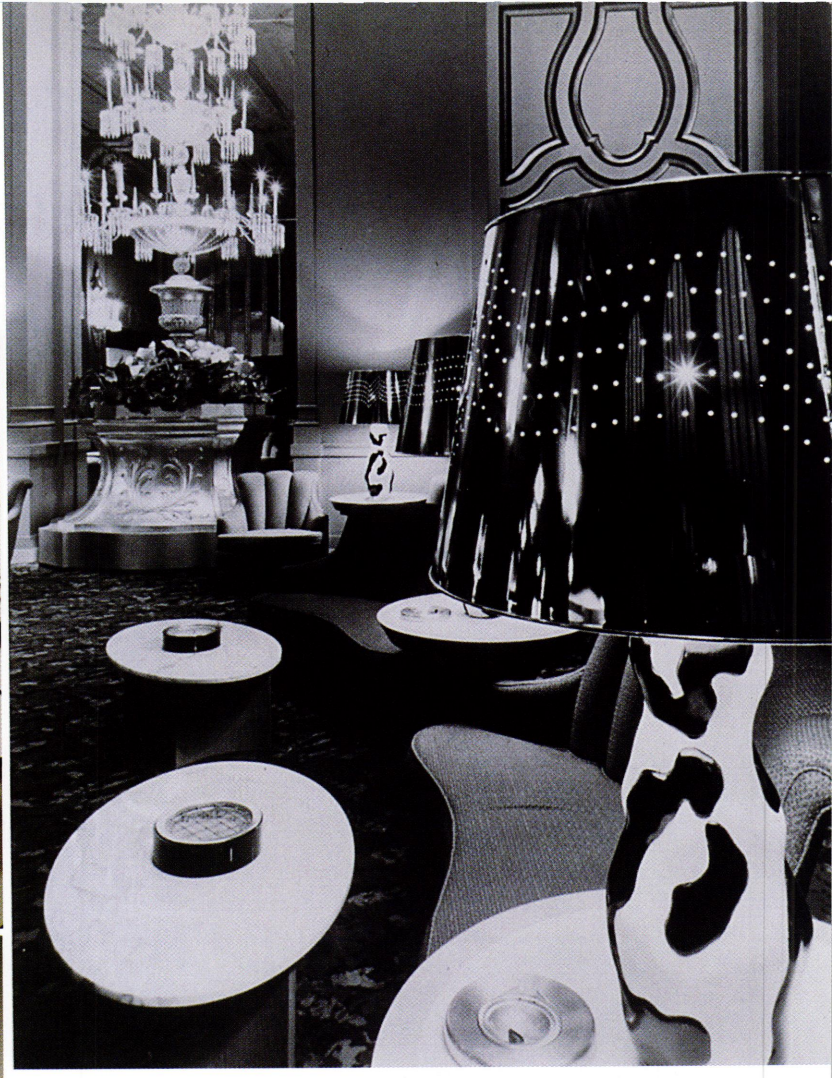
The exhibition illustrates how the design challenges inherent in fulfilling the requirements of the basic function of seating are met through imaginative solutions in a wide range of materials, techniques, and interpretations. The exhibition's main themes—Manifesto, Reduction, Decoration, Organic Design, Construction, and Technology—reveal the complex nature of the modern movement.

From the vantage point of the year 2000, the modern era and its products come into focus as a densely layered, multifaceted network of events, invention, and production that defies simple explanation. The Vitra exhibition reveals "modern" style to be, in fact, a rich plurality of styles, varied in sources and expression and rich in allusion. In all their diversity, chairs provide an ideal introduction to design as process and product. Designers solve the same problem—seating—in a multitude of ways. Gerrit Rietveld's *Red and Blue* chair and Alessandro Mendini's *Lassù* typify furniture made as a form of statement, or manifesto. Grupo Austral's *B.K.F.*, the forerunner of the ubiquitous *Butterfly* chair, and Jasper Morrison's *Ply-Chair* adhere to the traditional modernist priniciple of reduction. Decoration was a resource that inspired many modern designers, as evidenced in George Nelson's *Marshmallow* sofa and Shiro Kuramata's *Miss Blanche*. The curvilinear *Paimio* chair by Alvar Aalto and Verner Panton's *Panton* chair are examples of organic design, suggesting living and breathing natural organisms. Construction is explored in the *E 1027* bedside table by Eileen Gray, a pioneer in tubular steel furniture, and in Harry Bertoia's *Diamond* chair. Technological innovations powered design solutions as diverse as the Thonet company's bentwood *Chair No.14*, and Marcel Breuer's classic *B 64* cantilevered armchair. If there is an overarching philosophy that unites all the work in "Masterpieces from the Vitra Design Museum," it is a belief in the power of design, both as a witness to and as a force for positive change, and in the deceptively simple but special role of the chair in furnishing everyday life.

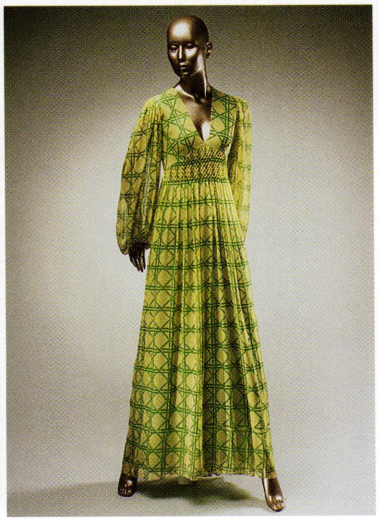
The exhibition is accompanied by a 300-page catalog, *100 Masterpieces from the Vitra Design Museum*. For further information call 212 849-8400, or visit www.si.edu/ndm. >

Clockwise from right: Lobby of the Mark Hopkins Hotel by Dorothy Draper, 1935 ("Women Designers in the USA, 1900-2000"); Thea Porter silk chiffon gown, c.1973-74 ("British Designers: From Monarchy to Anarchy"); Lawn chair, Beverly Hills model, 1941, by Viktor Schreckengost ("Viktor Schreckengost and 20th Century Design"); L'Etoile restaurant, 1966, designed by Alexander Girard ("The Opulent Eye of Alexander Girard")









bonnie cashin, practical dreamer

The retrospective exhibition "Bonnie Cashin, Practical Dreamer" pays tribute to the life and career of a trailblazer in American clothing design. In the 1950s, when Parisian couturiers dominated the fashion scene, Bonnie Cashin was one of a handful of emerging designers who were defining a truly American fashion. On view at The Museum at FIT through January 6, 2001, the exhibition presents 120 designs as well as childhood and professional sketches, photographs, film stills, clips, personal scrapbooks, awards, and related ephemera.

Bonnie Cashin created ready-to-wear for women who shared her independent mind and restless spirit. She pioneered clothing concepts, such as unstructured silhouettes and layering, that suited an on-the-go lifestyle and became part of fashion's essential vocabulary. The exhibition presents many of Cashin's signature pieces, including her *Noh* coats and ponchos. Other hallmarks include jackets with attached purse-pockets, the use of brass toggle closures and leather bindings in clothing and accessories, and funnel-necked sweaters whose necks double as hoods. She was also reknowned for her use of luxurious natural materials, such as tweeds, cashmeres, leathers, and suedes.

Rather than working for a single manufacturer, Cashin opened Bonnie Cashin Design, Inc., in 1953. In an era of specialization by garment type, Cashin created designs for complete wardrobes. She worked independently and on a royalty basis, selecting the best manufacturers to produce her wide range of designs. Noteworthy among her many partnerships was the one with Coach. In 1964, Cashin designed the leatherware company's first line of women's handbags, *Cashin Carry*, and continued working with the firm for over a decade. Coach continues to draw upon her timeless designs from their Cashin archive for their current lines.

After nearly 50 years in fashion Bonnie Cashin retired in the early 1980s to devote time to philanthropic projects. In the months prior to her death in February of this year, Bonnie Cashin had been collaborating with The Museum at FIT to present this exhibition. "Bonnie Cashin generously shared her lifelong knowledge to make this retrospective a reality," stated co-curator Dorothy Twining Globus. "It is now a tribute to her memory and to the extraordinary vision of this pioneering designer." For further information call 212 217-5800.

a woman's hand: designing textiles in america, 1945-1969

Celebrating women textile designers of the mid-20th century, "A Woman's Hand: Designing Textiles in America, 1945-1969" explores their roles and contributions to the American textile industry. On view at The Museum at FIT through January 13, 2001, the exhibition is curated by Lynn Felsher, curator of textiles.

More than 40 designers are featured in the exhibition, which includes approximately 75 printed, woven, and knitted textiles for interiors and apparel. Accompanying these objects are small fabric

DOROTHY DRAPER AND COMPANY, INC.; NANCY JARMAN COLLECTION, THE MUSEUM OF FINE ARTS HOUSTON; COLLECTION OF VIKTOR SCHRECKENGOST, THE CLEVELAND MUSEUM OF ART; COURTESY VITRA DESIGN MUSEUM

samples, advertisements from fashion and interior design magazines, and archival photographs that document the work of these design masters. Many of the works in the exhibition are from the permanent collection of The Museum at FIT.

Arranged thematically into such areas as "Organic Nature," "Modernism," "Traditional," and "Pop/Op Mod-1960s," the exhibition includes works by noted furnishings and apparel textile designers Anni Albers, Ray Eames, Dorothy Liebes, and Pola Stout. Also on view are important works by lesser-known designers such as Tammis Keefe, Chris Ranes, and Eileen Mislove.

Highlights of the exhibition include a selection of never before exhibited textiles; a 1952/53 Claire McCardell play suit, its printed cotton fabric designed by Nina Lewin for Everfast Fabrics, Inc.; *Lemons*, a 1949 furnishings fabric designed by Tammis Keefe; and a 1967 psychedelic screen printed furnishings fabric by Marcelle Tolkoff for Tiger Fabrics, Inc. For further information call 212 217-5800.

the opulent eye of alexander girard

The Smithsonian Institution's Cooper-Hewitt, National Design Museum presents the first major retrospective to showcase the innovative work of the mid-century designer and architect Alexander Girard in "The Opulent Eye of Alexander Girard," on view through March 18, 2001. Included are textiles, sketches, collages, models, furnishings, tableware, and other objects from Girard's interiors, as well as architectural photographs, films, and the collected folk art that helped inspire his work. Much of the work on view is drawn from previously unseen aspects of the museum's Girard material.

Unique in post-war American design, Alexander Girard created not only textiles, but also graphics, interiors, and furnishings. In his exuberant use of color, pattern, texture, and ornament, Girard defined a new kind of opulent modernism, a "look" that became synonymous with 1960s America. Girard's aesthetic was rooted in opposites: ancient and modern, simple and decorative, handmade and mass-produced, folk art and Op Art, vibrant colors and geometric black-and-white. As Girard once described himself, he was "a reasonable and sane functionalist tempered by irrational frivolity." Key interests in Girard's life and work—from rituals of domesticity to the pleasures of travel—provide the organization of this exhibition, which is divided into three main sections: Home, Travel, and Display, woven together by a gallery of Girard textiles from the 1950s through the 1970s.

Highlights of the exhibition include: many never-before-exhibited drawings and collages for textiles; designs for La Fondal Del Sol restaurant in New York;

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On View

(continued from page 95) examples from Girard's folk art collection; and furniture, posters, and ephemera from Girard's 1965 campaign to revitalize Braniff International Airlines—a key event of 1960s Pop design. For further information call 212 849-8400.

women designers in the usa, 1900-2000

Opening in the new exhibition galleries of the Bard Graduate Center for Studies in the Decorative Arts on November 15, "Women Designers in the USA, 1900-2000: Diversity and Difference" focuses on women's achievements in all fields of design in the United States during the past 100 years.

By setting women in the foreground, the project intends to counter their marginalization within the history of design and the decorative arts. The exhibition features approximately 220 items (one per designer) by women working from the earliest years of the century through the year 2000. The items vary from wallpaper, garden, book, poster, pottery, textile, and jewelry designs of the 1900s and 1910s to Timex's latest watch for women athletes.

Famous designers—Ruth Reeves, Eva Zeisel, Ray Eames, Florence Knoll, Edith Head, Elsa Peretti, Dorothy Liebes—will be represented, but attention will also be paid to less well-known women such as Agnes Northrop, Nancy McClelland, Lucia DeRespinis, and Ruth Carter.

The exhibition will open with a contextual section, including a timeline placing women's design history within a wider social and cultural context and an image bank indicating the diversity of articles designed by women during the century. Thereafter the exhibition is organized on a broadly chronological basis, according to five main themes: Survivals, Revivals, Traditions, and Change (1900-1935); Designing Modernities (1915-50); Designing the American Dream (1950-80); Revivals and Redefinitions (1975-90); and 1990-2000 and Beyond. For further information call 212 501-3000.

viktor schreckengost and 20th century design

The Cleveland Museum of Art (CMA) presents "Viktor Schreckengost and 20th Century Design," the first major exhibition devoted to the work of this internationally respected artist. The exhibition, shown exclusively at the CMA, opens on November 12 and runs through January 6, 2001.

Artist Viktor Schreckengost, now age 94, is the last major surviving figure from the first age of industrial design—a contemporary of Raymond Loewy, Norman Bel Geddes, and Walter Dorwin Teague. During a professional career that encompasses more than three-quarters of a century, he has touched on almost every field of art and design. Remarkably, he continues to teach

at the Cleveland Institute of Art, whose nationally-known design program he started in 1932. The *Jazz Bowl*, which he designed for Eleanor Roosevelt in 1930, is an object considered to capture most perfectly American Art Deco.

More than 150 works will be shown in the exhibition, providing the first full-scale overview of Schreckengost's career. About half of those works are ceramics, including a large punch bowl similar to the *Jazz Bowl*. The other half of the show is made up of drawings, paintings, and sculpture, including *Apocalypse '42*; dinnerware including America's first modernist dinnerware, the *Manhattan Dinner Service* of 1933; children's toys; best-selling bicycles, including the *Murray Mercury*, *Sears Spaceliner*, and the *Murray Mark II Eliminator*; and a range of pedal cars. Many objects that are too large to show in the galleries—the first cab-over-engine truck, a printing press, and monumental sculptures—will be represented in drawings, photographs, and advertisements. A number of his watercolors will also be on view. For further information call 888 cma-0033, or visit www.clevelandart.org.

british designers: from monarchy to anarchy

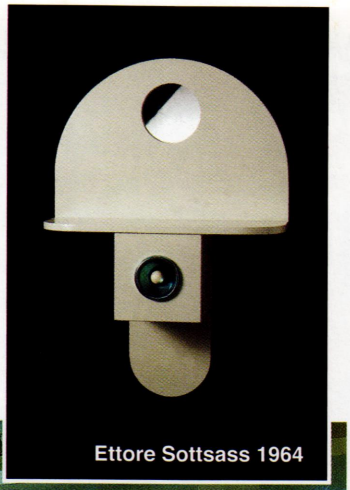
High fashion has become one of Great Britain's most successful visual art forms since the Second World War. "British Designers: From Monarchy to Anarchy," on view at the Museum of Fine Arts, Houston through February 4, 2001, is the first exhibition outside of England to focus on this art form. The "Britishness" of British design—the tensions between tradition and modernity, the nation's fashion education system, and retailing processes—reveal that there is no single British fashion identity. "Looks" are labeled British, however. Such looks include fine tailoring, bohemian styling, country and sporting classics, fantasy hats, funky shoes, and romantic ball gowns. British fashion readily embraces the extremes—from utility and conformity to fairy-tale romance and the downright outrageous.

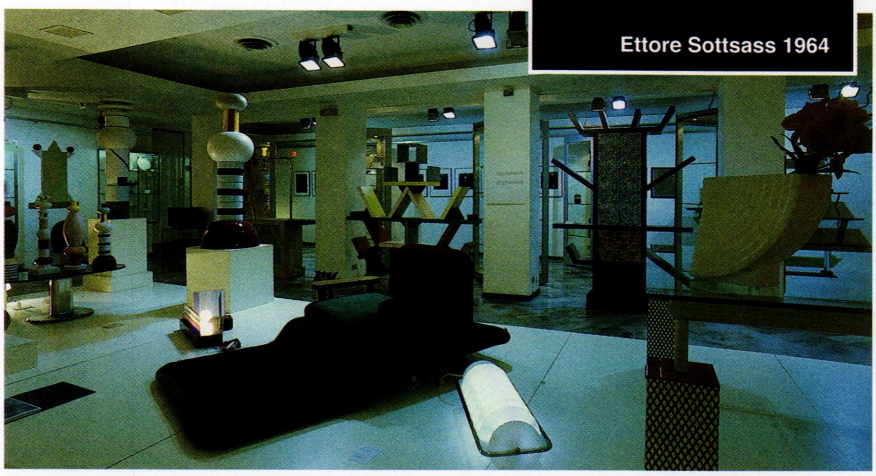
Designers such as Norman Hartnell, Edward Molyneux, Mary Quant, Zandra Rhodes, Vivienne Westwood, and Manolo Blahnik are represented. The exhibition is organized chronologically throughout the 20th century with emphasis on couture and street fashions primarily drawn from the Museum of Fine Arts, Houston's permanent Textile and Costume collection. For further information call 713 639-7300. ✷

RM Schindler's Tischler House

(continued from page 92) Schindler voted for Eisenhower because he held Roosevelt partially responsible for the high cost of plasterers—(plastering over slats and ceilings of wood frame houses was expensive). Despite this, three-fourths of his clients were > 98

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RM Schindler's Tischler House

(continued from page 97) left wing liberals. He wouldn't be doing very well under Reagan."

Judith Sheine, Professor of Architecture and editor of *RM Schindler, Composition and Construction*, thinks that: "The Tischler House may be the most fully developed expression of Schindler's Space architecture ... with one large roof sloping above door-height datum uniting all living and sleeping spaces in one large, complex, and differentiated volume."

The front elevation of the Tischler House is a geometric arrangement of interlocking rectangles, triangles, and squares, with triangular trellises jutting out from the gabled roof and on either side of the workshop on the first level. Because there were no rafters, all the thrust of the load-bearing walls was outwards, so Schindler inserted exposed tie rods across the ceiling—one in front of the house and two in the rear, which hold the walls together—"the reverse of the buttress effect," Judith Sheine explained. There is only one piece of built-in furniture—a small desk in the living room. The dramatic deconstructivist fireplace shield and stack are aluminum over an iron base, with cinder blocks offset in a curve behind the open hearth.

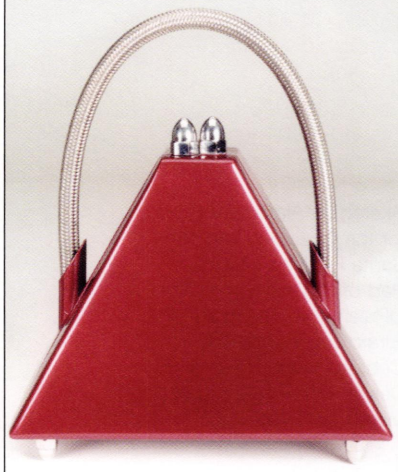
Tischler declares: "Schindler liked structure to show. Nothing was mysterious-everything was out there." Tischler designed the built-in furniture and light fixtures for the master bedroom which would have pleased Schindler. (*Tischler*, in German, means "cabinetmaker.") "I tried to keep everything in the style and palette that he would have chosen. The drawers have no hardware, but pull out from underneath, like the kitchen drawers Schindler designed." The low ceiling is roofing material planks, especially grooved for Schindler, which are set at a 45-degree angle to the room producing a very jazzy effect. There was a sliding wall between the two daughters' rooms which could morph into one large space. Tischler had a ladder made to connect with the loft where the girls' friends could sleepover.

Remodeling of the workshop was necessary. "Years ago, I switched from silversmithing to painting, and I was too messy for that small space, so I enclosed the carport area with "car doors" in the front, and curving translucent fiberglass panels in the back, in the style of Schindler. I rent out the former workshop to students." The neighborhood finally came around to appreciating Schindler's creation. "One day, the woman who started the petition against the construction of the house came into my driveway and said: 'You know, I think your house is simply beautiful!'"

Schindler developed his Translucent House concept with his "pick-up stix" constructivist Janson House in 1949, with fiberglass walls, projecting terraces, and > 107

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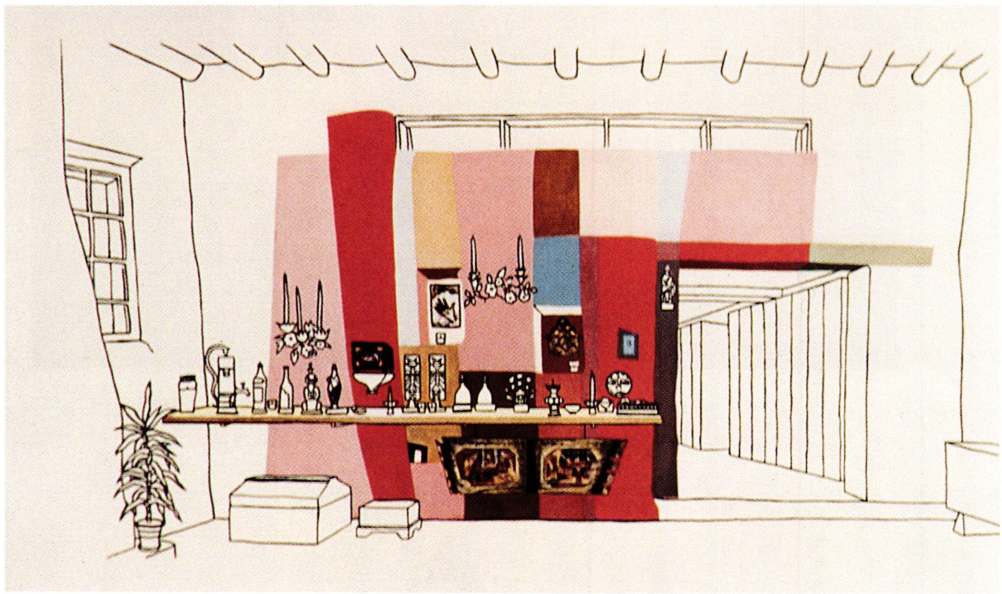
Thermos Pitcher and Tray, 1935, Henry Dreyfuss, made by the American Thermos Bottle Co., from the collection of Léandre Poisson.

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COURTESY VITRA DESIGN MUSEUM

Sketch by Alexander Girard for the Girard House, 1954, Santa Fe, New Mexico. Part of the exhibition "The OPulent Eye of Alexander Girard" on view at the Cooper-Hewitt National Design Museum through March 18, 2001

november 2000

9-12 Modernism: A Century of Art & Design show, Park Avenue Armory, New York, NY. 212 777-5218
11-12 Triple Pier Expo, Passenger Ship Terminals, New York, NY. 212 255-0020
14 William Doyle Galleries' 20th Century Art and Design auction, New York, NY. 212 427-2730
18-19 Triple Pier Expo, Passenger Ship Terminals, New York, NY. 212 255-0020
18-19 San Fernando Valley Modernism Tour, San Fernando Valley, CA. 818 789-5321
25-29 The International 20th Century Arts Fair, Seventh Regent Armory, New York, NY. 212 642-8572
30 Christie's East's 20th Century Italian Glass auction, New York, NY. 212 606-0430

december 2000

2-3 Art Deco-60s Sale, Concourse Exhibition Center, San Francisco, CA. 650 599-deco
3 Treadway's 20th Century auction including Objects 2000, Oak Park, IL. 708 383-5234
3 Wright's The American Scene: Art of the 1930s and 1940s auction, Chicago, IL. 312 563-0020
3 Los Angeles Modern Auctions' Important Design and Fine Art auction, Los Angeles, CA. 323 904-1950
6 Christie's The Italian Sale—Style and Dynamism in the 20th Century auction, London, England. +44.2078399060

january 2000

11-15 Sa;pm du Meuble de Paris show in Paris, France. www.salondumeuble.com, +33.143951010
12-14 Miami Modernism Show, Radisson Deauville Resort, Miami Beach, FL. 248 334-9660
12-16 Maison & Objet international home decoration, giftware, and tableware exhibition, Paris, France. 703 522-5000

february 2000

7-11 The International Swedish Furniture Fair, Stockholm, Sweden. +46.87494100
16-18 Palm Springs Modernism Show, Palm Springs Convention Center, Palm Springs, CA. 954 563-6747

exhibitions 2000-2001

Mar 8-Dec 31 "Painters in Paris: 1895-1950" at The Metropolitan Museum of Art in New York, NY. 212 570-3951 708-9400
May 16-Jan 7, 2001 "American Modern: 1925-1940 - Design for a New Age" at the Metropolitan Museum of Art in New York, NY. 212 570-3951
May 20-Nov 28 "Herbert Bauer zum 1000. Geburtstag" at the Bauhaus-Archiv Museum in Berlin, Germany. +49 302 440 0278
July 23-Dec 31 "Tabletop to TV Tray: China and Glass in America, 1880-1980" at the Dallas Museum of Art in Dallas, TX. 214 922-1200
Sept 10-Dec 31 "From Post-War to Post-Modern: Interior Textiles, 1946-1976" at the Headley-Whitney Museum in Lexington, KY. 606 255-6653
Sept 12, 2000-Mar 18, 2001 "The OPulent Eye of Alexander Girard" at the Cooper-Hewitt National Design Museum in New York, NY. 212 849-8400
Sept 17, 2000-Mar 10, 2001 "Architect of Form and Spirit: Eric Mendelsohn in St. Louis" at the Center of Contemporary Arts in University City, MO. 314 725-6555
Sept 19, 2000-Jan 6, 2001 "Bonnie Cashin, Practical Dreamer" at The Museum at FIT in New York, NY. 212 217-7642
Sept 20, 2000-Jan 2, 2001 "Cy Twombly: The Sculpture" at The Menil Collection in Houston, TX. 713 525-9400
Sept 20, 2000-June 1, 2001 "Bridget Riley" retrospective exhibition at the Dia Center for the Arts in New York, NY. 212 989-5566
Sept 21-Dec 3 "North and South: Berenice Abbott's U.S. Route 1" at the Portland Museum of Art in Portland, ME. 207 775-6148
Sept 26-Dec 3 "Greta Magnusson Grossman" retrospective at R Gallery in New York, NY.
Oct 7, 2000-Jan 7, 2001 "American by Design, 1930-1960: Three Decades of Innovation" at The Currier Gallery of Art in Manchester, NH. 603 669-6144
Oct 10, 2000-Feb 11, 2001 "Masterpieces from the Vitra Design Museum: Furnishings of the Modern Era" at the Cooper-Hewitt National Design Museum, Smithsonian Institution in New York, NY. 212 849-8400
Oct 13, 2000-Mar 4, 2001 "Drawing the Future: Design Drawings for the 1939 New York World's Fair" at the National Building Museum in Washington, DC. 202 272-2448
Oct 17 2000-Jan 13, 2001 "A Woman's Hand - Designing Textiles in America, 1945-1969" at the Museum at FIT in New York, NY. 212 217-7642
Oct 18-Dec 10 "Art in a Frame: 100 Years of Photo Frames, 1860-1960" at Historical Design

Inc. in NYC. 212 593-4528
Oct 22, 2000-Feb 25, 2001 "Made in California" at the Los Angeles County Museum of Art in Los Angeles, CA. 213 857-6000
Oct 28, 2000-Feb 11, 2001 "Aluminum by Design: Jewelry to Jets" at the Carnegie Museum of Art in Pittsburgh, PA. 412 688-8690
Oct 31, 2000-Jan 13, 2001 "Exhibition of the Perry Ellis *Morphos* Collection" at The Museum at FIT in New York, NY. 212 217-7642
Nov 2-Dec 8 "Art is Work: Milton Glaser Retrospective" at the AIGA's Fifth Avenue Gallery in New York, NY. 212 807-1990
Nov 4-Dec 17 "Meditations on Modernism: The Life and Work of Sarah G. Austin" at the Wadsworth Atheneum in Hartford, CT. 860 278-2670
Nov 10, 2000-Jan 2, 2001 "Messengers of Modernism: American Studio Jewelry 1940-1960" at SFMOMA in San Francisco, CA. 415 357-4000
Nov 12, 2000-Feb 4, 2001 "Viktor Schreckengost and 20th Century Design" at the Cleveland Museum of Art in Cleveland, OH. 888 CMA-0033
Nov 12, 2000-Feb 4, 2001 "British Designers: From Monarchy to Anarchy" at The Museum of Fine Arts, Houston in Houston, TX. 713 639-7300
Nov 15, 2000-Feb 25, 2001 "Women Designers in the USA, 1900-2000: Diversity and Difference" at The Bard Graduate Center in New York, NY. 212 501-3000
Nov 16, 2000-Apr 29, 2001 "On the Job: Design and the American Office" at the National Building Museum in Washington, DC. 202 272-2448
Nov 28, 2000-Apr 1, 2001 "A Century of Design, Part III: 1950-1975" at the Metropolitan Museum of Art in New York, NY. 212 570-3951
Dec 1, 2000-Apr 29, 2001 "William Price: From Arts and Crafts to Modern Design" at the National Building Museum in Washington, DC. 202 272-2448
Dec 17, 2000-Mar 4, 2001 "Walker Evans" at The Museum of Fine Arts, Houston in Houston, TX. 713 639-7300
Jan 26, 2001-May 13 "Pop Art: US/UK Connections, 1956-1966" at The Menil Collection in Houston, TX. 713 525-9400
Jan 27, 2001-Apr 29 "Sol LeWitt: Incomplete Cubes" at the Wadsworth Atheneum in Hartford, CT. 860 278-2670
Feb 21, 2001-May 6 "Robert Frank" at the Museum of Fine Arts, Houston in Houston, TX. 713 639-7300
Feb 25, 2001-May 13 "Design of Our Time" at The Museum of Fine Arts, Houston in Houston, TX. 713 639-7300

Event schedules are subject to change. Please confirm dates, locations, and times.



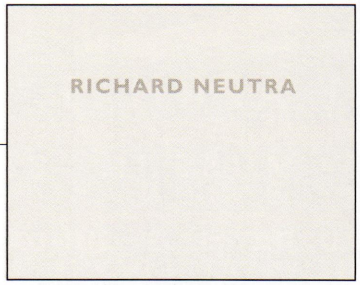


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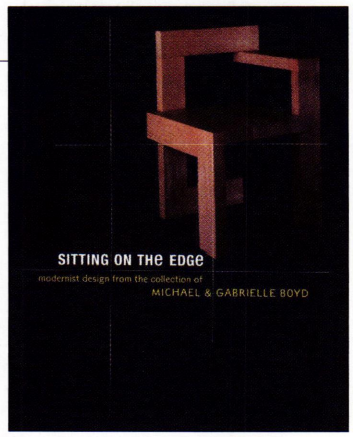
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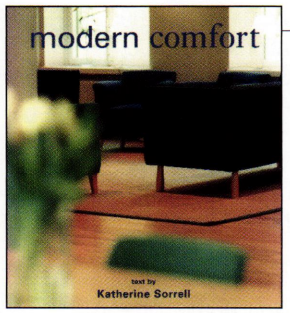
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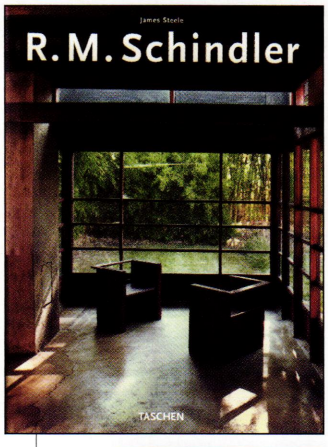
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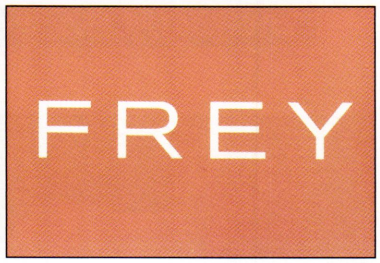


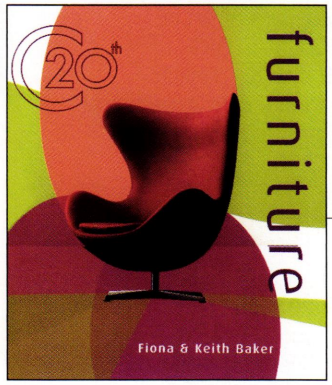


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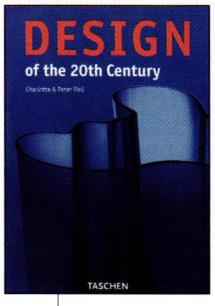


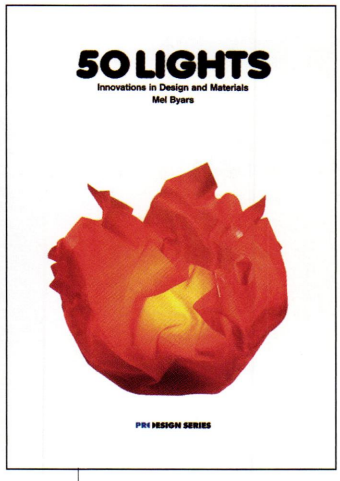




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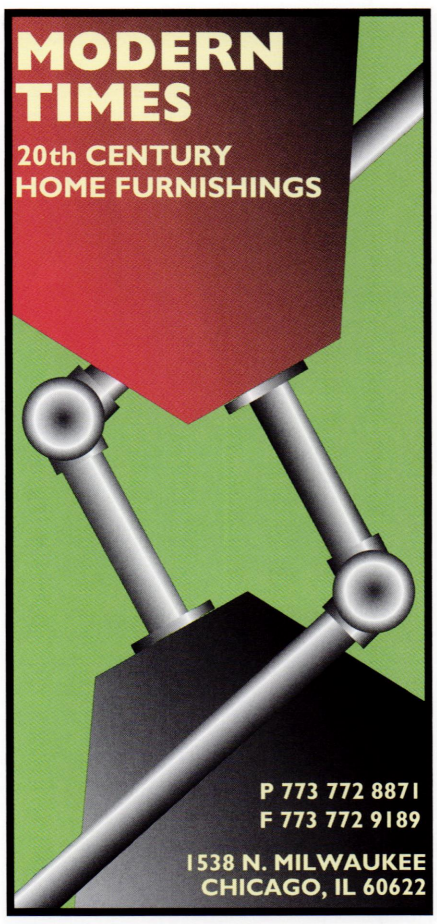
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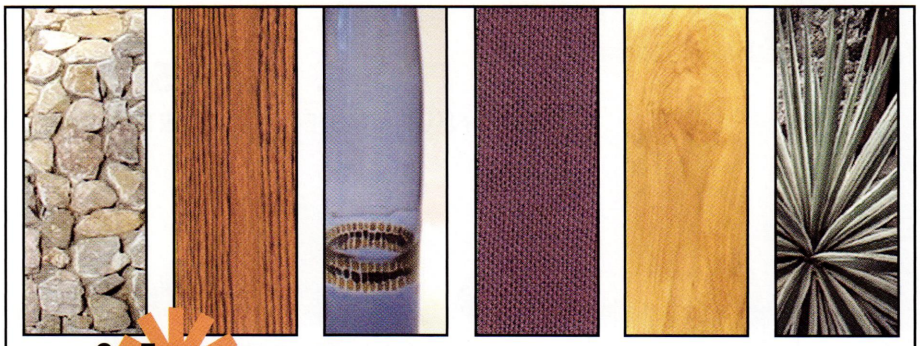
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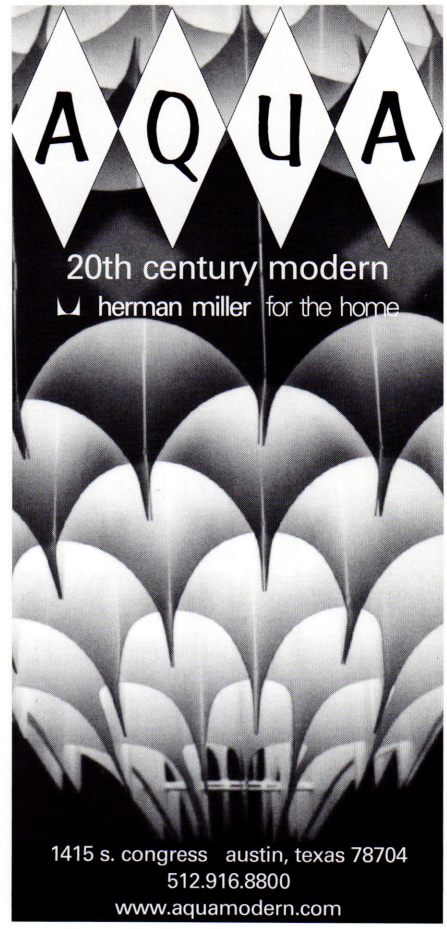
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Clockwise from above: Designer Marc Newson sporting his signature long locks before his restyling by Vidal Sassoon; Newson's 1997 *Dish Doctor* dish rack, manufactured by Magis; Newson's *Biomega* bike

marc newson

The Pretty Boy of the Design World

Text by Mel Byars

The first time I became associated with Marc Newson I visited his studio in a passageway of a rather run-down Parisian neighborhood in 1996. (Yes, Paris still has run-down areas.) I needed some information on his *Lockheed Lounge* (1988), the chaise lounge Philippe Starck had chosen for the lobby of New York's Paramount Hotel, and Newson's *Gello* side table (1994) for the French mail-order house, Les Trois Suisse. I wanted to include them in some books I was working on at the time.

Because Newson was not in Paris during my visit, our meeting had to wait. But this jet-setting designer is constantly on the move, even frequently changing his residences. He first lived in Sydney in his native Australia, then in Tokyo, and subsequently in Paris. In France, Newson's career did not go well. Paris was and still is not a dynamic place for an industrial designer to work. This sluggish time in Newson's career was exacerbated by the microscopic royalties he was receiving from sleepy manufacturer-clients in Japan, Italy, and elsewhere. Unfortunately, miniscule payments are a common practice in the haute-industrial-design world, but, fortuitously, these relationships resulted in his name being placed in the best magazines.

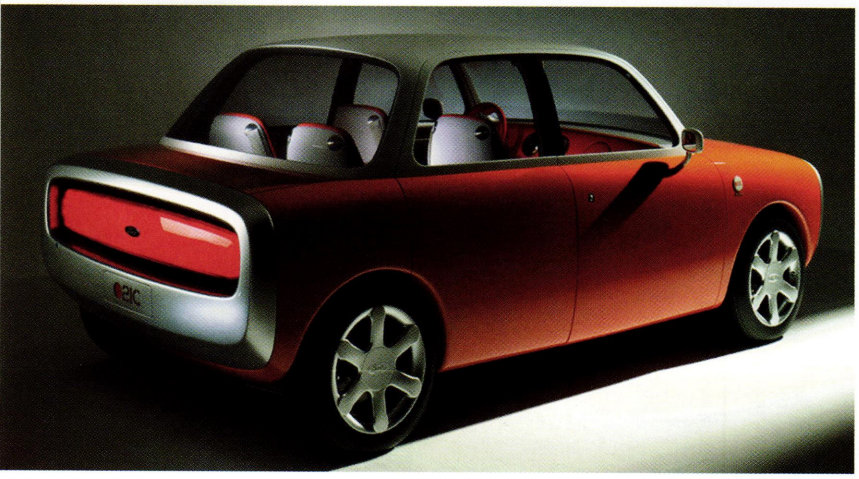
Interested in becoming better known to the public at large and in energizing his career, he moved to London. His first office there was in a seedy, hard-to-find alley, but today his workplace is located in a more upscale neighborhood. And, the better known he has become, Newson has found himself the prey of innocent untruths: that he was a surfer and that he had become rich. However, he should embrace both, whether true or not. Attempting to distance himself from the surfer image, he quips, "They smoked too much dope and never got anything done," and, while he admits to hanging out with surfers, he claims to have been more interested in the shape of surfboards and their technology than in surfing. But Newson has himself fed the perception of his increased wealth; he cruises around in an Aston Martin (albeit, one he bought in bad condition a long time ago); agrees to his soigné apartment's appearance in *Vogue*; publishes an ostentatious, plastic-slipcased $60 catalogue raisonné with essays written by a group of established writers; worked to have his 1999 Ford O21C concept car published the world over, including in *Time* magazine; and gossips about his *Ikepod* wristwatches being worn by celebrities like Pierce Brosnan, >





Clockwise from below: Newson's custom interior for a private Falcon jet; the 1999 Ford O21C concept car; Newson's *Coast* chair; *Hemipode 10* watch





Michael Jordan, and Elton John, who has six. A platinum version of one of the watches costs a few thousand less than $50,000.

Newson's resettlement in London was a good idea. His reputation as a status designer soared when British-entrepreneur Oliver Peyton commissioned him to design the Coast restaurant, which eventually received a great deal of press ink. And the British magazine *Wallpaper** is in a continuous state of ecstasy over his work and was one of the first to publish pictures of the Falcon jet Newson designed for an unidentified millionaire. The airplane's glitzy, sleek silver-leather-clad interior was compatible with the over-the-edge taste of Tyler Brûlé, *Wallpaper**'s editor-in-chief.

Steeped in the arts-and-crafts tradition, Newson studied sculpture and jewelry making in Sydney. This initiation introduced him to a wide repertoire of materials and techniques, which he has since pursued in, for example, the *Lockheed Lounge* that appeared in Madonna's *Rain* video. For the chaise lounge, Newson married riveted-aluminum plates normally found on a jet-plane fuselage to the handmade fiberglass form beneath. While he easily employs cutting-edge technology and uses advanced materials, he rebukes computers, opining, "Computers suck." However, his rejection is disingenuous since his work has been umbilically tied to them. In 1993, his *Orgone* chair was developed through a study of the sophisticated technical processes employed at an automobile plant. And, because he insists on complete control over a product's outcome, computers are indispensable, and he knows it. However, Benjamin De Haan, whom he seldom acknowledges, is the computer guru in the Newson office who provides detailed technical drawings and valuable problem solving.

Yet, due to Newson's insistence on total control, little of his everyday, inexpensive wares are being made in the millions by firms like Target which produces Michael Graves's wares. Newson recalls, "I saw a huge factory in China where an enormous quantity of stuff was being turned out by a huge number of workers. Unfortunately, there is little possibility of control there.... Even so," he adds, "I would like for my work to be produced in the multi-millions, and I don't need to have my name associated with it." Made by Magis, Newson's 1997 dish rack—the *Dish Doctor*—has come the closest to being turned out in large numbers.

The elements of the most disparaging criticism of Newson's work—that his squishy, hollow forms vary little from object to object and that his 1960s color palette is irritating—may be good for his career. Obvious, overly repeated forms must bombard the public at large if they are to be recognized as being from the hand of a particular designer. And the only two well-known industrial designers today—albeit still not widely known by the masses—are Newson

and Philippe Starck. They have in common consciously honed images that are hyped as much through photographs of what they look like as of what they design.

Nevertheless, even though Marc Newson at age 38 is as versatile and omnipresent as Starck—the globe-trotting Frenchman now over 50, who built his image on being the *enfant terrible*, is no longer an *enfant* or *terrible*. A specialized audience—different from Starck's—is feeding the fame of Newson who "is a sex god for the Prada generation," as British journalist Simon Mills portrays Newson aficionados, "and a heart-throb for *Wallpaper** readers." These enthusiastic and supportive fans may offer the verification that large multinational clients need in order to hire Newson. And, when this happens, his dream will come true: Marc Newson-designed products made in the zillions. ✹

RM Schindler's Tischler House

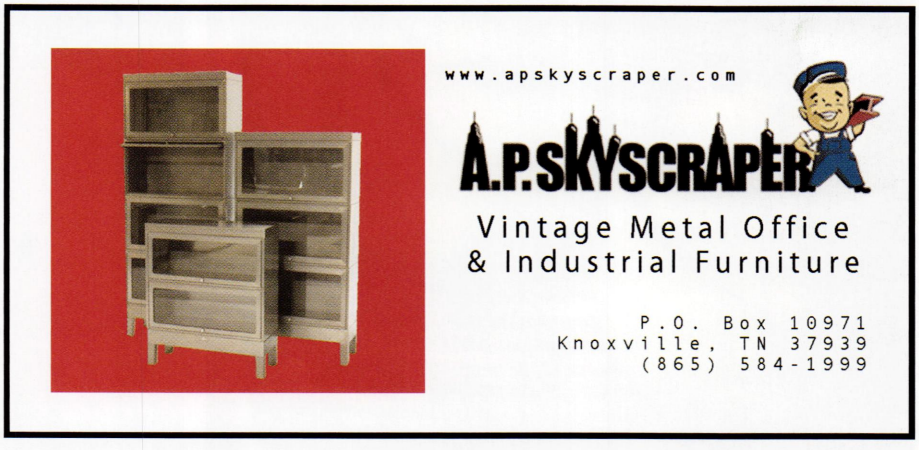
(continued from page 98) trellises perched in the Hollywood Hills. Schindler asked his client, Ellen Janson (another of Schindler's conquests), how she would like a house made of cobwebs. "Yes, I should love it, for they wouldn't shut away the sky at all. But how would you hang up the cobwebs?" "On skyhooks," was the romantic answer. Undaunted by the problems with the Tischler House, Schindler continued his transparency exploration with fiberglass roofing in his last work, the Skolnik House, completed in 1952 in the Hollywood Hills. Driving by on a hot summer's day, I spied a green canopy erected over the fiberglass part of the roof, which appeared to be intact.

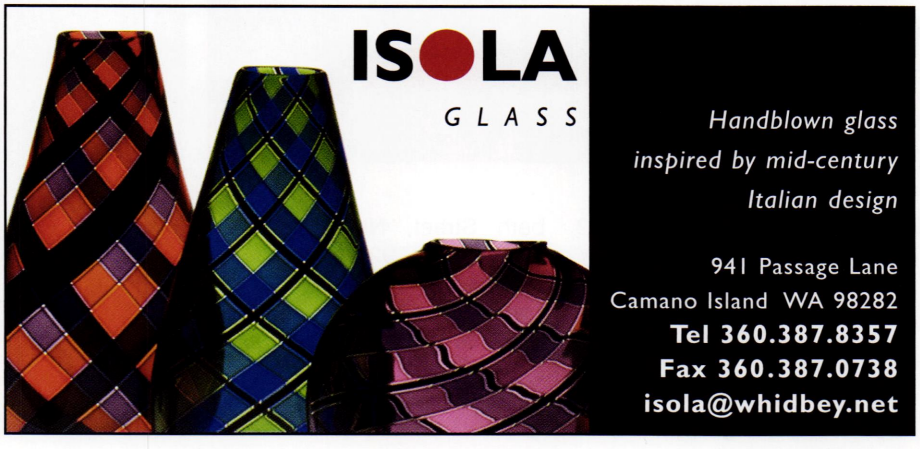
Esther McCoy described this house as having been built in a "spirit of jovial defiance." Did his famous joviality hide deep resentment for his not being recognized by the architectural community? "Schindler was 60, and was certainly underappreciated, but I never heard him say a word against his school chum, Neutra, who was widely recognized. Neutra badmouthed Schindler a lot, but I didn't sense Schindler's disappointment. In spite of the early heartaches, my wife and I weren't sorry we went with Schindler. We realized we had something really special. The house makes a strong architectural statement. Schindler died three years after the house was completed and 40 years before it was declared a historical cultural monument. I'm sorry he didn't live to see that." ✹

For more on Schindler's architecture, and his relationship with Richard Neutra, see: "RM Schindler and Richard Neutra, Consonance and Dissonance" by the author, this *Echoes* issue.









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final thoughts

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From Richard Neutra's essay, "Architecture and Physiology"

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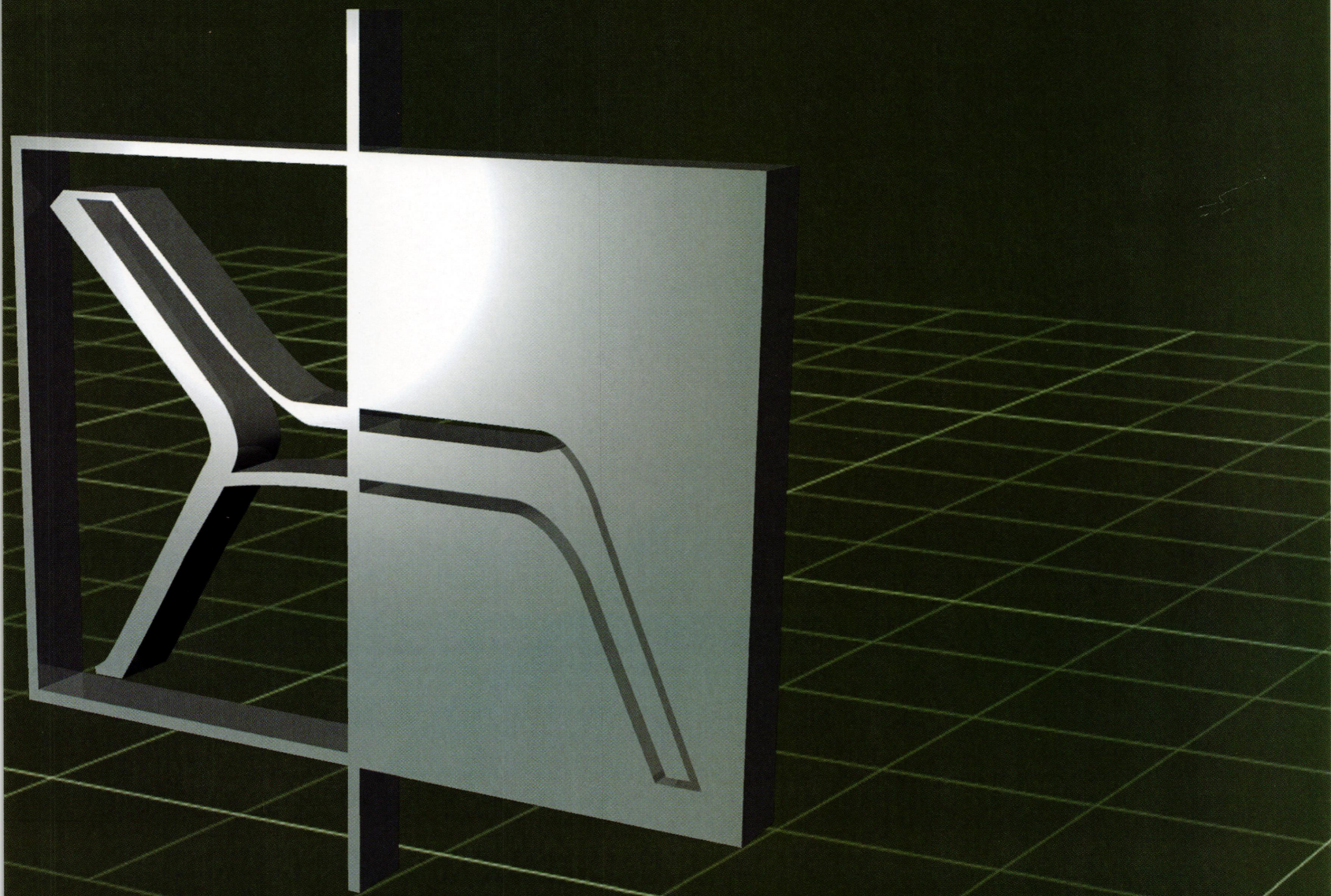
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